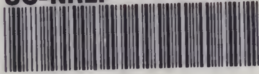
कुवलयानन्द-कारिकाः ।

अप्पय-दीक्षित-निर्मिताः ।



KUVALAYĀNANDA KĀRIKĀS

OR

THE MEMORIAL VERSES OF APPAYA DĪKSHITA'S KUVALAYĀNANDA.

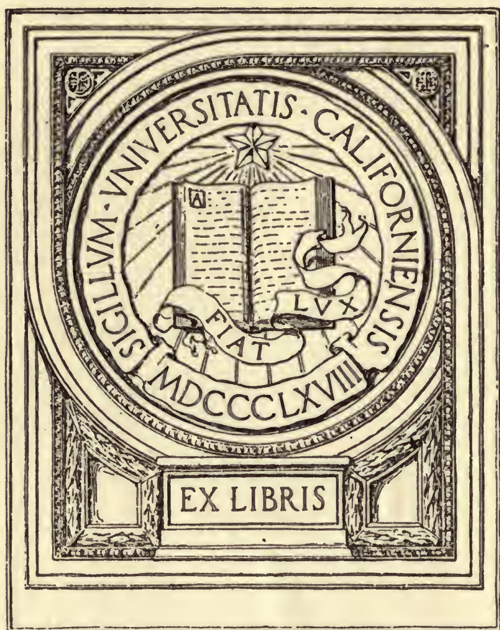
EDITED AND EXPLAINED
WITH AN
ENGLISH TIKA COMMENTARY AND TRANSLATION,
FOR THE USE OF ENGLISH STUDENTS OF SANSKRIT,

BY

P. R. SUBRAHMANYA SARMĀ.

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THIS VOLUME

IS RESPECTFULLY

DEDICATED

BY THE EDITOR.

K

PREFATORY NOTE.

In the following, I have attempted to place within the easy reach of modern students of Sanskṛit literature, that elementary and classic, but nevertheless difficult treatise on Alankāras, the Kuvalayānanda Kārikās of Appaya Dīkshita, with an English translation, Tīkā commentary, and explanatory notes, so as to enable them to sufficiently understand and digest the subject even in the absence of better teachers.

Among the numerous treatises on the Science of poetry, the KĀVYAPRAKĀSA—the "Illustration of Poetry,"—the SĀHITYA DARPANA—the "Mirror of Composition,"—and the KUVALAYĀNANDA—the "Delight of the moon-lotus,"—are considered the best. Of these, the first-named is by far the most difficult and erudite work, notwithstanding innumerable commentaries thereon by able hands. The second is less difficult, and it is a complete treatise—*ne plus ultra*—on the whole subject of Sanskṛit composition, including Dramaturgy. The last-named treatise, which is the most elementary as well as the most elegant of all, confines itself only to Alankāras or 'ornaments' of the language, the portion that forms the subject matter of the tenth chapter of the first two treatises. There already exist excellent English translations of the *Kāvyaprakāsa* and the *Sāhitya-Darpana*; yet, they, being higher treatises, are intelligible only to advanced students under the guidance of able teachers. And the Kuvalayānanda, with its elementary definitions of the principal Alankāras and its apt examples, is the work that every student of this branch of Sanskṛit Literature usually commences with. The Kuvalayānanda is a sort of commentary, in the form of notes, and an expansion of the fifth chapter of an ancient work on the Science of poetry, known as the CHANDRĀLOKA by Jayadeva Kavi, who is reputed to have

flourished about the 12th century of the Christian era and who is more generally known to the public in connection with his charming lyric, the Gīta-Govinda. The author of the Kuvalayānanda is Appaya Dīkshita,* as appears from the penultimate verse of the work :—

अमुं कुवलयानन्दमकरोदप्पदीक्षितः ।
नियोगाद् वेङ्कटपतेर्निरुपाधिकृपानिधेः ॥

'Appa Dīkshita wrote this Kuvalayānanda under the orders of his (Royal Patron) Venkaṭapati, a store-house of guileless mercy.'

From which it would also appear that he flourished at the court of the king Venkaṭapati and that it was at his suggestion that the treatise was written. This Appaya Dīkshita is admitted on all hands to have been a native of Aḍayappa Agrahāra, near Kānchīpura (the modern Canjeeveram), and to have lived in the 16th century of the Christian era. He not only took the 5th chapter of the Chandrāloka for his basis, but has mostly re-written many of the definitions and examples of that treatise, as he himself says at the very outset :—

येषां चन्द्रालोके दृश्यन्ते लक्ष्यलक्षणश्लोकाः ।
प्रायस्त एव तेषामितरेषामभिनवा विरच्यन्ते ॥

'Such verses as are found in the Chandrāloka defining and exemplifying the Alankāras are for the most part adopted here also (with slight modifications); but, for some others, new verses have been composed.'

To these verses so modified or newly composed, our author has also added short elucidatory notes in prose, and to these notes he gave the name of Kuvalayānanda, probably in acknowledgment of his original basis, the Chandrāloka. Thus, he concludes his work with the following very expressive verse :—

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* Called also अप्पदीक्षितः, अप्पादीक्षित, अप्पय्यदीक्षित and अप्पय्यादीक्षित ।

चन्द्रालोको विजयतां शरदागमसम्भवः ।
हृद्यः कुवलयानन्दो यत्प्रसादादभूदयम् ॥

'May this *Chandraloka*, the cause of its commentary entitled *Saradagama*, from the contact of both of which this charming Kuvalayānanda originated, be supreme (in this world).'

The other meaning of the verse is :—

'May the sight of the autumnal moon from the contact of which the delight of the moon-lotus sprang be supreme.'

The verses, alone as modified and finally adopted by Appaya Dīkshita in his treatise, often go by the name of Kuvalayānanda-Kārikās or the 'memorial verses of Kuvalayānanda,' and these have been separately compiled and edited under the title of KUVALAYĀNANDA KĀRIKĀH by the poet Āśādhara, with a lucid commentary of his own. The verses themselves are, as already mentioned, simple and in elegant style, in the Anushṭubh metre, the first half of each verse defining the Alankāra and the second half exemplifying the same.

Before proceeding to explain the arrangement that I have followed in this work, it may not be out of place to say a word or two as to the necessity of this production and as to the aim and object which I have had in placing the same before the public. For the acquisition of a sound knowledge of any language, a knowledge of the rules of its Grammar, including Rhetoric and Composition, will be admitted to be essential. This is especially the case when the language in question happens to be not a spoken vernacular, but an unspoken classical language like the Sanskṛit. All the works in the Sanskṛit Literature are found to have been composed upon fixed principles of Grammar and Rhetoric; and formerly, at any rate, no work that was not in complete accordance with the immutable rules of Sāhitya was ever allowed to be published. And in those days, the authors also, whatever their social position or poetical fame may be, never ventured out

with any composition that did not gain the approval of the learned. One remarkable instance of this which occurred in connection with the publication of the *Champū Rāmāyana* by king Bhoja might here be given in illustration of the above :—

Bhoja Vikramāditya wrote his Champū—a poem composed in prose and verse—during the absence of his favourite poet Kālidāsa whom the king in one of his angry moods had banished from his court. That great learned king did not dare to publish his poem without first obtaining the approval of the greatest poet of India! Then the whereabouts of Kālidāsa was not known. He therefore proposed to the public the following *Samasyā*—a part of the stanza or an incomplete stanza—to be completed :—

कुसुमे कुसुमोत्पत्तिः श्रूयते न च दृश्यते ।

'The production of another flower upon a flower has been heard but not actually seen (anywhere).'

The king expected the appropriate fulfilment of this most difficult *Samasyā* from Kālidāsa alone. He declared publicly that he would bestow upon whoever completed the *Samasya* half of his kingdom. Kālidāsa's lady wrote this *Samasya* upon one of the walls of her bed-chamber where Kālidāsa was living secretly. When he saw the stanza on the wall, he wrote under it addressing the lady whom he thought to be the writer of the same, thus :—

बाले तव मुखाम्भोजे नयनेन्दीवरद्वयम् ।

'Young dame! There is a couple of eye-lotuses in thy face-lotus.'

The lady then threw Kālidāsa into a pit specially prepared and let fall a big stone upon him; but she, in her hurry to go to the king to get half of his kingdom, did not stop there to see whether Kālidāsa was completely killed or not. The lady went to the king; and the ready-witted king, seeing the

fulfilment of the stanza addressed to a female and not to a male as it ought to be, if filled up by her, and, thinking that Kālidāsa was living in her house, asked her whether she had spared the life of Kālidāsa. She replied that she had thrown him into a pit and did not know if he had completely expired. The king hurried to the scene of action with his poem in hand. Kālidāsa, only half dead then, said to his weeping king that the human life is unstable, that to learned people this world is nothing but its proper nothingness, and that he should therefore be allowed to pass the remaining few minutes of his life to meditate upon the Supreme Spirit. The king wanted his poem on divine Rāma to be read over to him so that he may correct all the blemishes contained in it. The king read his poem and a running criticism was made by the Greatest Poet of India, and, when the last stanza of the Sundarakāṇḍa was read, Kālidāsa expired. The king offered to the public his Champū, one of the best poems of the language, up to Sundarakāṇḍa only, the remaining two kāṇḍas, *Yuddha-kanda* and *Uttara-kanda*, having been torn away by the king on the spot as they were not perused by Kālidāsa.

Such was the criticism going on in India before the publication of any work. It was the look-out of every critic to see whether the particular work has been composed in strict accordance with the fixed rules of Grammar, Rhetoric etc. Hence, it is necessary that a student should know something of the Grammar, Figures of Speech of the language etc., to enable him to understand a poem. In other words, a student can very easily master a poem if he has known something of the Grammar and Alankāras. For the acquirement of the elements of the Sanskṛit Grammar in its connection with the Language, the First and Second Books of Sanskṛit were placed before the public over 35 years ago by that great oriental scholar, Mr. Rāmakṛishṇa Gopāla Bhanḍarakara; and they still remain as model Text Books of the kind. Let me quote here his own words from the prefaces to his Second Book:—

'My object has been to render this as much a Sanskṛit Reading Book as a book on Sanskṛit Grammar; in other words, not only to teach Grammatical forms to the student, but to enable him to construe Sanskṛit.'

* * * * * *

'I was not so sanguine about the success of this book as of the first. But I am very happy to perceive that this also has met with favour, and that along with the first it has become the means, howsoever humble, of facilitating and promoting the study of the language of the ancient Rishis among their modern descendants.'

As for the acquirement of the knowledge of the Alankāras, almost in every institution, the Kuvalayānanda appears to have been recommended as a text book for the B.A. degree students. But in the majority, the students either do not read the book, or they do not care to grasp and digest what their Professors might teach them about these Alankāras. The study of Alankāras is as essential as that of Grammar. No poem contains a verse that is not embellished by one Alankāra or another. For, Alankāras, by adding to the beauty of word and sense, serve to heighten the flavour (RASA) etc., just as ornaments adorn and beautify the human form. That great learned Dr. R. G. Bhaṇḍarakara in the preface to the first edition of his First Book of Sanskṛit says truly enough:—

I have heard students complain that they find Sanskṛit more difficult than Latin. * * * I do not know if this complaint has foundation in the structure of the two languages; but this, at least, I am sure of, that Sanskṛit would be considerably more easy than it is, if there were men educated in our English Colleges to teach it, and *if books specially adapted for beginners were available.**

That the above remarks of the great Bombay Educationist were true, has been amply proved by the very prominent position which his First and Second Books of Sanskṛit have been given in the Indian Educational curriculam. So far as I am

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* The italics are ours.

aware, no such book has till now been placed within the reach of the Sanskrit students on the subject of Alankāras. And I have therefore ventured to offer this to the public in the sincere hope that it may supply to some extent the long-felt want of the students of this branch of Sanskrit Literature.

The Alankāras in Sanskrit are generally classed under three heads, viz. :—

i. शब्दालंकार—Ornament of word;

ii. अर्थालंकार—Ornament of sense; and

iii. शब्दार्थालंकार—Ornament of both word and sense.

Of these, the 2nd class, viz., Ornaments of Sense alone are now treated in the present work. The other two, not being of so much importance, except to very advanced scholars, are not dwelt upon here.

In the present volume, each and every word in the verse containing the definition and the example is given in its prose order (*anvaya*) in an intelligible way with its English equivalent and a literal English translation of the verse has been given under the same together with all the necessary explanations that are sufficient to help the student in understanding the Figure and its example himself without the assistance of a teacher. In the Appendix, almost all the conventions of poets are given; UPAMĀ in its 32 varieties and the APRASTUTAPRASAMSĀ in its 5 varieties are treated with their appropriate examples taken from the standard works. Additional examples of certain Figures that require such are also given. The three Figures—ANUMĀNA—'Inference,' SAMSRISHTI—'Conjunction,' and SANKARA—'Commixture,'—which are not found in the body of the book are also defined and exemplified. To it are also appended a more or less scientific classification of the Alankāras treated in the book, and an explanatory note, showing the mutual distinguishing peculiarities of many of the Alankāras.

Now I must mention here the works I have consulted in the course of the publication of the present volume. The first and foremost of these is the Sāhitya-Darpaṇa of Vishvanātha Kavirāja with its English translation by that distinguished scholar, Rai Bahadur Pramada-Dasa Mitra of Benares. Many of the English renderings of the Figures of Speech are adopted from the work of that able orientalist who borrowed the same from Mr. R. T. H. Griffith's paper on Indian Figures of Speech appended to his Specimens of Old Indian Poetry. The Chandrikā and the Rasikaranjinī, the two famous commentaries on Kuvalayānanda, were also my chief guides. The Kāvyaprakasa and its English translation, the Pratāpa-Rudrīya of Vidyānātha Bhaṭṭa and the Sāhitya-Ratnākara of Śrī Dharma Sūri were also consulted. My heart-felt thanks are also due to Messrs. J. N. Banerjee and Son of Calcutta for their neat execution of the work and for their extreme kindness shown to me in the course of its publication.

In conclusion, I only hope that the work now offered to the public may serve the purpose for which it is intended—namely, to enable the student to thoroughly understand this difficult branch of Sanskṛit Literature without much difficulty and with very little of extraneous help. I am fully aware that, in a work of this kind, there must be several defects and errors, and I most humbly crave the favour of the public, who will have occasion to do me the honour of perusing this little book, to be so good as to point out to me the portions which require amendments or corrections; and I shall be only very willing to give my best consideration to those suggestions in any future edition of the work.

नत्वा कृष्णाभिधं ब्रह्म ह्यांग्लभाषानुवादिनीम् ।
कुर्वे कुवलयानन्दकारिकाविवृतिं मुदा ॥

MADURA,
21st February, 1903.

P. R. SUBRAHMAṆYA ŚARMĀ.

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APPENDIX.

BENEDICTORY VERSES OF OUR AUTHOR.

परस्परतपःसम्पत्फलायितपरस्परौ ।
प्रपञ्चमातापितरौ प्राञ्चौ जायापतीस्तुमः ॥

'We glorify that ancient husband and wife, the parents of the universe, each of whom became the fruit of the penance treasure of the other.'

अमरीकबरीभारभ्रमरीमुखरीकृतम् ।
दूरीकरोतु दुरितं गौरीचरणपङ्कजम् ॥

'May the foot-lotus of Gaurī made resonant by the female bees in the masses of braided hairs of the prostrating goddesses!'

AUTHOR'S PREFACE TO THE WORK.

अलंकारेषु बालानामवगाहनसिद्धये ।
ललितः क्रियते तेषां लक्ष्यलक्षणसंग्रहः ॥

'This elegant treatise on Alankāras with their concise definitions and apt examples has been composed (by me) for the purpose of enabling the young students to understand the ornaments easily.'

Ex. O Krishna, thy fame like a she-swan enters the celestial Ganges (or pervades the celestial regions and this earth).

This is an example of पूर्णोपमा (पूर्णा = full, उपमा = simile) 'simile complete'; for, it contains all the four essentials of comparison, which are :—

1. उपमेयम्, वर्ण्यम् or विषयः—The object compared, *i. e.*, the subject of comparison, such as face &c.
2. उपमानम्, अवर्ण्यम् or विषयी—The object compared to, *i. e.*, the standard of comparison, such as moon, lotus &c.
3. साधारणधर्मः or सामान्यधर्मः or simply धर्मः—The common attribute, *i. e.*, the characteristic resemblance between the two objects (the object compared and the object compared to); or the quality of the said two objects that occasions their similitude such as charmingness or the like.
4. उपमावाचकः or simply वाचकः—The word implying comparison, such as इव 'as' or the like.

In the present example :—

कीर्त्तिः—the object compared

हंसी—the object compared to

अवगाहते, *i. e.*, अवगाहनक्रिया = 'the act of entering or pervading'—the common attribute

इव = the word implying comparison.

Observe :—कीर्त्तिः 'fame,' यशस् 'reputation' and हासः 'laughter' are always described as white according to the convention of the poets. Hence, the fame of Kṛishna is compared to a swan which is of white colour.

8 Kinds of Simile Elliptical.

वर्ण्योपमानधर्माणामुपमावाचकस्य च ।
एकद्वित्र्यनुपादानाद्भिन्ना लुप्तोपमाष्टधा ॥

वर्ण्य-उपमान-धर्माणां	of the object compared, the object compared to, the common attribute
उपमावाचकस्य च	and of the word implying comparison
एक-द्वि-त्रि-अनुपादानात्	by the omission of the one, two or three
अष्टधा	eightfold
भिन्ना	divided
लुप्तोपमा	Elliptical Simile
(भवति)	(becomes.)

By the omission of one, two or three (of the four requisites of simile complete, *i. e.*, the object compared, the object compared to, the common attribute and the word implying comparison) the simile becomes elliptical and is eightfold, which are :—

1. **वाचकलुप्ता**—Simile in the omission of the word implying comparison.
2. **धर्मलुप्ता**— Do. Do. of the common attribute.
3. **धर्मवाचकलुप्ता**— Do. Do. of the common attribute and of the word implying comparison.
4. **वाचकोपमेयलुप्ता**— Do. Do. of the word implying comparison and of the object compared.
5. **उपमानवाचकलुप्ता**—Do. Do. of the object compared to and the word implying comparison.
6. **उपमानलुप्ता**— Do. Do. of the object compared to.

7. उपमानवाचकधर्मलुप्ता—Do. Do. of the object compared to, of the word implying comparison and of the common attribute.

8. उपमानधर्मलुप्ता— Do. Do. of the object compared to and of the common attribute.

Examples of the first four Elliptical Similes in their order.

तड़िद्गौरीन्दुतुल्यास्या कर्पूरन्ती दृशोर्मम ।
कान्त्या स्मरवधूयन्ती दृष्टा तन्वी रहो मया ॥

तड़िद्गौरी	(as) yellowish (as) the lightning	स्मरवधूयन्ती	acts (herself) like the Kāma's bride (Goddess of love)
इन्दुतुल्यास्या	having the face like the moon	(एवंविधा)	(such a)
मम	my	तन्वी	slender woman
दृशो:	of eyes	रह:	in a lonely place
कर्पूरन्ती	acts (like) the camphor	मया	by me
कान्त्या	by (her) loveliness	दृष्टा	was seen.

A slender woman was seen by me in a lonely place—a woman (as) yellowish as the lightning; and, having the face like the moon, she acts (like) camphor to my eyes, and by (her) loveliness she acts (herself) like the Goddess of love.

1. तड़िद्गौरी—If this compound is uncompounded, we have तड़िद् इव गौरी, where :—

तड़िद्—the object compared to

गौरी—the common attribute

तन्वी—the object compared.

We have, in this example, these 3 requisites, but the remaining requisite, the word इव, expressive of comparison, is indirectly omitted ; and, in the expansion of the compound, it becomes expressed and so this is the example of the Elliptical Simile, No. 1,—in the omission of the word implying comparison (वाचकलुप्ता).

2. इन्दुतुल्यास्या, when uncompounded, becomes इन्दुना तुल्यं आस्यं यस्याः सा 'she whose face is like the moon,' where :—

इन्दुः—the object compared to

तुल्यम्—the word implying comparison

आस्यम्—the object compared.

Here, we have the above three requisites ; and the remaining requisite—the common attribute such as charmingness &c., we have not got. Hence, this is the example of the Elliptical Simile, No. 2,—in the omission of the common attribute (धर्मलुप्ता).

Observe :—With regard to Elliptical Similes in the omission of the common attribute only, the word omission 'लोपः' is used strictly in the sense in which it is used in the Pānini's Sūtra 'अदर्शनं लोपः' (I. 1. 60) 'The disappearance is called 'लोपः'. With regard to the omissions of the other three, *i. e.*, the object compared, the object compared to and the word implying comparison, they are indirectly omitted ; but when the compounds which contain them are uncompounded, they come to light, and thus, we see, they are understood. Moreover, the student should note that, without these three requisites, either expressed or understood, there will be no simile at all.

3. कर्पूरन्ती दृशोर्मम। कर्पूरन्ती is the present participial noun, feminine gender, of the nominal verb 'कर्पूरति' having the क्विप् affix expressive of comparison omitted. If it is uncompounded, it becomes कर्पूरमिव आचरन्ती—'she acts like the camphor', where :—

   (1) तन्वी—in the second line of the sloka is the object compared and

   (2) कर्पूरम्—is the object compared to.

Thus, we have here only the above two requisites and the other two ingredients of comparison, the common attribute and the word implying comparison, are omitted. Hence, this is the example of the Elliptical Simile, No. 3,—in the omission of the common attribute and the word implying comparison (धर्मवाचकलुप्ता).

4. कांत्या स्मरवधूयन्ती—by (her) loveliness, she acts (herself) like Kāma's bride. The compound स्मरवधूयन्ती is the present participial noun, feminine gender, of the nominal verb स्मरवधूयति having the affix 'kyach' (क्यच्) expressive of comparison. If it is uncompounded, it becomes आत्मानम् स्मरवधूम् इव आचरन्ती; where we have

   (1) स्मरवधू—the object compared to

   (2) कांत्या—the common attribute

only two essentials of comparison. The other two, *i. e.*, the object compared आत्मानम् 'herself' and the word expressive of comparison इव 'as' are indirectly omitted. Hence, we have the example of the Elliptical Simile, No. 4,—in the omission of the

word implying comparison and the object compared (वाचकोपमेयलुप्ता).

Examples of the Elliptical Similes Nos. 5 and 6.

यत्तया मेलनं तत्र लाभो मे यश्च तद्रतेः ।
तदेतत्काकतालीयमवितर्कितसम्भवम् ॥

तत्र	there, *i. e.*, in that lonely place	लाभः	gain
मे	my	तद्	that
तया	with that (lady)	एतद्	this
यत्	which	अवितर्कितसंभवम्	accidental or unexpected occurrence
मेलनम्	meeting	काकतालीयम्	like the maxim of the crow and the palm fruit.
यः	which		
तद् रतेः	of the sexual intercourse with that lady		

My meeting with that lady, in that lonely place, and my gain of sexual intercourse with that lady—each is an accidental occurrence like the maxim of the crow and the palm fruit.

This is the most puzzling example. The compound काकतालीयम् must be first analyzed; but its analysis can be best understood only when the Pānini's Sūtra समासाच्च तद्विषयात् (V. 3. 106) with its commentary is rightly and fully understood. This Sūtra contains 3 words and one word छः is to be supplied from the preceding Sūtra (V. 3. 105) and the full Sūtra stands thus :—

समासात् च तद्-विषयात् छः ।

The affix Chha (ईय) comes, also in the sense of

'like this', after a compound noun containing in itself the force of 'like this' (hidden).

Kāsikā commentary on the Sūtra.

तद् इत्यनेन प्रकृत: इवार्थः निर्दिश्यते—By the word तद् the sense of इव, the subject of discussion, is referred to.

इवार्थविषयात् समासात् अपरस्मिन् इवार्थे एव छ: प्रत्ययो भवति—The affix Chha (ईय) comes, only in the second sense of इव 'like this', after a compound containing in itself the force of इव.

Examples.

1. काकतालीयम्—Like the maxim of the crow (काक) and the palm fruit (ताल).
2. अजाकृपाणीयम्—Like the death of a goat (अजा) by the accidental falling of a sword (कृपाण).
3. अन्धकवर्त्तिकीयम्—Like the accidental falling of a quail (वर्त्तिकी) into the hands of a blind person (अन्धक).

अतर्कितोपनतं चित्रीकरणम् उच्यते—Unintentional and strange coincidences are referred to here.

तत् कथम्—How is that.

काकस्य आगमनम् याद्दच्छिकम्—The coming of the crow is accidental.

तालस्य पतनं च—As also the (sudden) fall of the palm fruit (on the head of the crow).

तेन तालेन पतता काकस्य वध: कृत:—By the palm fruit thus falling, the death of the crow occurred.

एवं एव देवदत्तस्य तत्र आगमनम्—In the very same manner, the coming of Devadatta (a person) there.

दस्यूनां च उपनिपातः—In the same manner, the sudden attack of robbers (upon Devadatta).

तैश्च तस्य वधः कृतः—By them (robbers) his (Devadatta's) death occurred.

तत्र यो देवदत्तस्य दस्यूनां च समागमः, सः काकतालसमागमसदृशः—There, the coincidence of the person Devadatta and the robbers is like that of the crow and the palm fruit.

इति एकः उपमार्थः—This is the *first* sense of 'like this' (in the compound काकतालम्).

अतश्च देवदत्तस्य वधः, सः काकतालवधसदृशः—Then, the killing of Devadatta is like that of the crow by the fall of the palm fruit.

इति द्वितीयः उपमार्थः—This is the *second* sense of 'like this'.

तत्र प्रथमे, समासः—In the first case, we have the sense of इव in the compound (काकतालम् hidden).

द्वितीये, प्रत्ययः—In the second case, we have the same, expressed in the affix छ (in the compound काकतालीयम्).

समासश्च अयम् अस्मादेव ज्ञापकात्—The implication of such a compound, having the sense of 'like this' hidden, is indicated by this Sūtra only.

नहि अस्य अपरं लक्षणं अस्ति—There is no other rule for the formation of this compound but this indica-

tion (as no such compound with the force of इव is taught in the chapter on compounds).

By a careful study of this Sūtra with its commentary, we come to know that the compound काकतालीयम् contains two senses of 'इव = like this'; the first sense is hidden in the compound काकतालम् and the second sense is expressed by means of the affix chha in the compound काकतालीयम्.

The compound काकतालम्, if uncompounded, becomes काकः इव, तालमिव which again become काकागमनमिव 'like the coming of the crow' and तालफलपतनमिव 'like the falling of the palm fruit'.

From the sloka quoted above, let us first take the example for the Elliptical Simile, No. 5,—in the omission of the object compared to and the word implying comparison and consider the same.

यत्तया मेलनम् तत् अवितर्कितसंभवं काकतालम् where मेलनम् is the object compared and अवितर्कितसंभवम् is the common attribute. Here, we have only the above two essentials of comparison. The other two—the object compared to and the word implying comparison, are both hidden in the compound काकतालम्. The coming of the person (पुरुषागमनम्) is compared to the coming of the crow (काकागमनम्) and the coming of the lady is compared to the falling of the palm fruit (तालफलपतनम्). The union of these two, *i.e.*, the person and the lady (तयोः मेलनम्) which is the object compared) is like that of the crow and the palm fruit (काकतालसमागमसदृशम्). The word समागमः, the object compared to, and the word, इव, implying comparison,

are both omitted. Hence, we have the Elliptical Simile, No. 5,—in the omission of the object compared to and the word implying comparison.

Let us then consider the example for the Elliptical Simile No. 6.

> **लाभो मे यश्च तद्गतेः**
> **तदेतत् काकतालीयम् अवितर्कितसंभवम् ॥**

Where :—

लाभः is the object compared, अवितर्कितसंभवम् is the common attribute and the compound काकतालीयम् contains the object compared to, 'उपभोगः eating,' hidden and the word implying comparison expressed by the affix छ (ईय) because the compound, if uncompounded, becomes काकतालम् इव = *काककृततालोपभोगसदृशः 'like the eating of the palm fruit by the crow': In this example, we have the above three ingredients of comparison ; and the fourth, the object compared to, is omitted. Hence, this is the example of the Elliptical Simile, No. 6,—in the omission of the object compared to.

Now, if we take away the common attribute अवितर्कितसंभवम् from the sloka which contains the examples for the Elliptical Similes Nos. 5 and 6 and substitute in its place 'अभवत् किं ब्रवीमि ते' = 'It so

* In the Kāsikā commentary on V. 3. 106, this compound stands in its expansion thus—काकतालवधसदृशः 'like the death of the crow by the sudden fall of the palm fruit'. The student should note here that this and the other two similar compounds are used to denote the accidental occurrence whether *welcome* or *unwelcome* as the case may be.

chanced ; what shall I tell you' ; and read the sloka thus :—

यत्तया मेलनं तत्र लाभो मे यश्च तद्रतेः ।
तदेतत्काकतालीयमभवत् किं ब्रवीमि ते ॥

We have here the omission of the common attribute in the above two examples.

In the first example :—

मेलनम् is the object compared and, of the other three essentials of comparison, the common attribute is directly omitted, and the object compared to and the word implying comparison are indirectly omitted in the compound काकतालम् as explained before and so we have the example of the Elliptical Simile, No. 7,—in the omission of the object compared to the word implying comparison and the common attribute (उपमानवाचकधर्मलुप्ता).

In the second example :—

लाभः is the object compared and the compound काकतालीयम् contains the object compared to hidden and the word implying comparison expressed in the affix छ and we have no common attribute ; so we have the example of the Elliptical Simile, No. 8,—in the omission of the object compared to and of the common attribute (उपमानधर्मलुप्ता).

Thus, in one sloka, we have the examples of the second four Elliptical Similes Nos. 5 to 8. This ornament उपमा is distinguishable from certain other

ornaments such as अनन्वयः No. II.—'Comparison Absolute,' रूपकम् No. V.—Metaphor, उपमेयोपमा No. III.—Reciprocal Comparison, and व्यतिरेकः No. XX.—Dissimilitude.

In the Rūpaka, the resemblance is suggested whereas it is expressed here. In the Comparison Absolute, only one object is compared to itself. Here, two different objects are compared.

In the Reciprocal Comparison, two sentences are employed ; here, only one sentence.

In the Dissimilitude, contrast also is stated, whereas it is not so in this figure.

For other peculiarities of this figure and its varieties according to Sāhityadarpana and Kāvyaprakāsa and for words expressing comparison &c., see the Appendix.

II. अनन्वयः—'Comparison Absolute.'

Definition. **उपमानोपमेयत्वं यदेकस्यैव वस्तुनः ।**

Example. **इन्दुरिन्दुरिव श्रीमान् इत्यादौ तदनन्वयः ॥**

एकस्य एव	of only one object on hand.	श्रीमान्	glorious
यद्	which	इन्दुः	moon
उपमानोपमेयत्वम्	the relation of the object compared to and that compared	इन्दुः इव	like the moon itself
तत्	that	इत्यादौ	in the illustrations like this
		अनन्वयः	the figure comparison absolute

When the object compared to and the object compared are one and the same, or in other words, when one and the same object is compared to itself, it is

Comparison Absolute—as in the illustration like इन्दुरिन्दुरिव श्रीमान् 'the glorious moon is like the moon itself &c.

अनन्वयः=नास्ति अन्वयः 'connection' यस्य सः=want of connection with any other object in the world in respect of comparison.

The word इत्यादौ *'et cetera'* comprises such other examples as :—

गगनं गगनाकारं सागरः सागरोपमः।
रामरावणयोर्युद्धं रामरावणयोरिव॥

(As regards spaciousness), the sky is like the sky itself. (As regards vastness), the ocean is similar to the ocean itself. (As regards awfulness), the battle between Rāma and Rāvana is like the battle between Rāma and Rāvana.

Here and in the example given in the text, the self-comparison of the moon, ocean, sky and the battle is to show the non-existence of their like.

In this figure, a sameness of terms would be more expedient for the ready understanding of the identity of the object at the very hearing. 'इन्दुः इन्दुरिव' holds better than 'इन्दुः चन्द्रः इव' although the latter is a synonym of the former.

III. उपमेयोपमा—'Reciprocal Comparison.'

Definition. पर्यायेण द्वयोस्तच्चेदुपमेयोपमा मता।

Example. धर्मोऽर्थ इव पूर्णश्रीरर्थो धर्म इव त्वयि॥

द्वयो:	of the two, *i.e.*, the object compared to and that compared	चेत्	if
		उपमेयोपमा	reciprocal comparison
		मता	is termed
पर्यायेण	in turn, *i.e.*, in alternation	त्वयि	in thee
		धर्म:	(thy) virtue
तत्	that, *i.e.*, the position of upamāna and upameya (taken from the preceding sloka)	अर्थ: इव	like (thy) riches
		पूर्णा श्री:	full
		अर्थ:	(thy) riches
		धर्म: इव	like (thy) virtue

Def. That, *i.e.*, the position of Upamāna and Upameya, when alternated is declared the Reciprocal Comparison.

Ex. In you, O King! thy virtue is as full as (thy) riches; and thy riches as full as thy vertue.

Here, the object of comparing the king's virtue with his riches and again his riches with his virtue excluding the other similar objects is to show that there is nothing else equal to the virtue &c., of the king.

Observe:—This figure is possible only in two sentences as the interchange of comparisons is impossible in one sentence. The Upamāna in the first sentence becomes Upameya in the second and the Upameya in the first becomes Upamāna in the second in the total absence of a third thing to be compared to. But the figure अनन्वय: No. II. is possible in one sentence, the object compared to and that compared being the same in the total absence of a second thing to be compared to.

IV. प्रतीपम्—'Converse.'

Definition. प्रतीपमुपमानस्योपमेयत्वप्रकल्पनम् ।

Example. त्वल्लोचनसमं पद्मं त्वद्वक्त्रसदृशो विधुः ॥

उपमानस्य	of the object compared to	पद्मम्	lotus
उपमेयत्वप्रकल्पनम्	assumption as the object compared	विधुः	moon
प्रतीपम्	the figure Converse	त्वल्लोचनसमम्	equal to thy eye
		त्वद्वक्त्रसदृशः	equal to thy face

Def. The assumption of the object compared to as the object compared, *i.e.*, when Upamāna (moon &c.) is compared to Upameya (face &c.), or in other words, when the usual form of comparison is inverted, it is the Converse.

Ex. (Lady!) The lotus is like thy eyes; and the moon is like thy face.

2nd kind of Converse.

Definition. अन्योपमेयलाभेन वर्ण्यस्यानादरश्च तत् ।

Example. अलं गर्वेण ते वक्त्र कान्त्या चन्द्रो भवादृशः ॥

अन्योपमेयलाभेन	by reason of gain of another, *i.e.*, the object compared to as the object compared.	तत्	that, *i.e.*, the figure converse
वर्ण्यस्य	of the object on hand (face &c.)	वक्त्र !	face !
अनादरः	disregard	ते	thy
च	also	गर्वेण	by the pride
		अलम्	enough
		कान्त्या	in splendour
		चन्द्रः	the moon
		भवादृशः	like thee

Def. When the subject on hand (face &c.) is disregarded by reason of the gain of another object (*i.e.*, moon &c.) which is not the subject under discourse it is also termed Converse.

Ex. O face! enough of thy pride; (there is) the moon equal to thee in splendour.

3rd kind of Converse.

DEF. वर्ण्योपमेयलाभेन तथान्यस्याप्यनादरः।

Ex. कः क्रौर्यदर्पस्ते मृत्यो त्वत्तुल्याः सन्ति हि स्त्रियः॥

वर्ण्योपमेयलाभेन	by reason of the gain of the object compared which is the subject on hand	मृत्यो!	death!
अन्यस्य	of the object which is not the subject on hand	ते	thy
अपि	also	क्रौर्यदर्पः	pride on account of cruelty
अनादरः	disregard	कः	what
तथा	so, *i.e.*, the Converse	हि	because
		स्त्रियः	women
		त्वत्तुल्याः	equal to you
		सन्ति	there are

Def. When the object which is not the subject on hand is disregarded by reason of gain of another object which is the subject on hand, it is declared the third kind of Converse.

Ex. O death! wherefore dost thou bear the pride on account of cruelty; because, there are (many) women equal to thee (in cruelty).

4th kind of Converse.

DEF. वर्ण्येनान्यस्योपमाया अनिष्पत्तिवचश्च तत्।

Ex. मिथ्यावादो हि मुग्धाक्षि! त्वन्मुखाभं किलांबुजम्॥

वर्ण्येन	by the object on hand (*i.e.* face &c.)	च	also
अन्यस्य	of the object not on hand	तत्	that, *i.e.*, the Converse
उपमायाः	of the resemblance	मुग्धाक्षि!	O beautiful-eyed lady!
अनिष्पत्तिवचः	the assertion of non-accomplishment	अंबुजम्	lotus
		त्वन्मुखाभम्	equal to thy face
		मिथ्यावादः	untrue assertion
		किल	truly

Def. The assertion of non-accomplishment of the resemblance of the object not on hand with the object on hand is also termed the Converse.

Ex. O beautiful-eyed lady! The assertion that the lotus has the likeness of thy face is an untrue one.

Hence, we see here that the resemblance between the two objects lotus and face being stated as untrue becomes an unaccomplished one and so it is the Converse.

5th kind of Converse.

DEF. प्रतीपमुपमानस्य कैमर्थ्यमपि मन्यते ।

EX. दृष्टं चेद्वदनं तन्व्याः किं पद्मेन किमिन्दुना ॥

उपमानस्य	of the object compared to	मन्यते	is considered
कैमर्थ्यम्	the sense of 'what is the use of'	तन्व्याः	of that slender lady
अपि	also	वदनम्	the face
प्रतीपम्	the Converse	दृष्टं चेत्	if seen
		पद्मेन किम्	what with the lotus
		इन्दुना किम्	what with the moon

Def. The assertion 'what is the use of the *upamāna*' (with reference to the upameya which is the subject on hand) is also considered as one of the Pratīpas.

Ex. When the face of that slender lady was seen, what is the use of the lotus or of the moon.

V. रूपकम्—Metaphor.

DEF. विषय्यभेदताद्रूप्यरञ्जनं विषयस्य यत् ।

EX. रूपकं तत्त्रिधाधिक्यन्यूनत्वानुभयोक्तिभिः ॥

यत्	which
विषयस्य	of the object compared
विषय्यभेदरञ्जनम्	the gratifying representation as non-different from the object compared to
विषयिताद्रूप्यरञ्जनम्	the gratifying representation as identical with the object compared to
तत्	that
रूपकम्	the metaphor
तत्	that (metaphor)
आधिक्य-न्यूनत्व-अनुभयोक्तिभिः	in point of superiority, inferiority and the absence of both
त्रिधा	is three-fold

Def. The gratifying representation of the object compared (1) as non-different from, and (2) as identical with, the object compared to is termed Rūpaka. And each (of the said two kinds) is again three-fold in point of (1) superiority, (2) inferiority and (3) the absence of both.

The Metaphor is first held two-fold :—(1) अभेदरूपकम् and (2) ताद्रूप्यरूपकम्. Each of these is again three-fold in point of superiority &c., of the object compared over the object compared to.

Hence the Metaphor is six-fold which are :—

1. अधिकाभेदरूपकम्।
2. न्यूनाभेदरूपकम्।
3. अनुभयाभेदरूपकम्।
4. अधिकताद्रूप्यरूपकम्।
5. न्यूनताद्रूप्यरूपकम्।
6. अनुभयताद्रूप्यरूपकम्।

Examples of these in their reverse order.

No. 3. अनुभयाभेदरूपकम्।

Ex. अयं हि धूर्जटिः साक्षाद् येन दग्धाः पुरः क्षणात्।

अयम् (राजा)	this (king)
साक्षात्	in person, in bodily form
धूर्जटिः	the God Śiva
हि	indeed
येन	by whom
क्षणात्	in a moment
पुरः	the cities (of his foes)
दग्धाः	were burnt

Ex. This (king) is indeed the very God Śiva in bodily form ; because by him the cities (of his foes) were burnt.

Here, the king, the upameya, who is said to have burnt the cities of his foes is represented as non-different from the God Siva, the upamāna, the destroyer of the three cities of gold, silver and iron of the demon *tripura,* and in the absence of any superiority or of inferiority between these two objects, we have the example of Rūpaka No. 3.

No. 2. न्यूनाभेदरूपकम् ।

Ex. **अयमास्ते विना शंभुस्तार्त्तीयीकं विलोचनम् ।**

अयम् (राजा)	this (king)	विना	without
तार्त्तीयीकम्	third	शंभुः	God Śiva
विलोचनम्	eye	आस्ते	is or stands

Ex. Here stands (before us) this (king), the God Sambhu himself without his third eye.

Here, the king, the upameya, having only two eyes is represented as non-different from the God Sambhu, the upamāna, in the absence of his third eye, *i.e.,* with an inferiority in respect of eyes. Hence, this is the example of Rūpaka No. 2.

No. 1. अधिकाभेदरूपकम् ।

Ex. **शंभुर्विश्वमवत्येष स्वीकृत्य समदृष्टिताम् ।**

एषः (राजा)	this (king)	स्वीकृत्य	having assumed
शंभुः	the God Śambhu	विश्वम्	the universe
समदृष्टिताम्	equality, even eyes, impartiality	अवति	protects

Ex. This (king), the God Sambhu himself, protects the world assuming impartiality (lit. even eyes).

Here, the God Sambhu is said to have assumed two eyes in protecting the world while his third firey eye clever in consuming the world was now removed in as much as his present work is the protection of the world and not consuming. Hence, we have here the superiority, *i.e.*, the protection of the world with reference to the destruction of the world with the विषमदृष्टि uneven eyes or three eyes, and so this is the example of Rūpaka No. 1.

No. 6. अनुभयताद्रूप्यरूपकम् ।

Ex. **अस्या मुखेन्दुना लब्धे नेत्रानन्दे किमिन्दुना ।**

अस्याः	of this (lady)	लब्धे	when attained
मुखेन्दुना	face-moon	इन्दुना	by the moon
नेत्रानन्दे	the delight of (our) eyes	किम्	what

Ex. When the delight of (our) eyes has been attained by (seeing) the face-moon of this (lady), what is the good of seeing the moon.

Here, the face of the lady in question is represented as identical with the moon and in the absence of any superiority or of inferiority between them, we have here Rūpaka No. 6.

No. 5. न्यूनताद्रूप्यरूपकम् ।

Ex. **साध्वीयमपरा लक्ष्मीरसुधासागरोदिता ॥**

इयं साध्वी	this virtuous woman	अपरा	a second
असुधासागरोदिता	not born of the Milky Sea	लक्ष्मीः	Goddess of fortune

Ex. This virtuous woman is a second Lakshmī (Goddess of fortune) not born of the Milky Sea.

Here, two different objects, the virtuous woman and the Goddess of fortune, are represented as identical with an inferiority in as much as the former is not born of the Milky Sea and we have therefore here the example of Rūpaka No. 5.

No. 4. अधिकताद्रूप्यरूपकम्।

Ex. **अयं कलंकिनश्चन्द्रान्मुखचन्द्रोऽतिरिच्यते।**

अयम्	this	चन्द्रात्	from the moon
मुखचन्द्रः	face-moon	अतिरिच्यते	is superior to
कलंकिनः	spotted		

Ex. This face-moon (of this lovely woman) is superior to the spotted moon.

Here, we have the superiority expressed in the example which needs no comment.

VI. परिणामः—Commutation.

Def. **परिणामः क्रियार्थश्चेद् विषयी विषयात्मना।**

Ex. **प्रसन्नेन दृगब्जेन वीक्षते मदिरेक्षणा॥**

विषयी	the object compared to	परिणामः	the figure Commutation
विषयात्मना	under the character of the object compared	मदिरेक्षणा	this lovely-eyed lady
		प्रसन्नेन	bright
क्रियार्थः	serving the purpose on hand	दृगब्जेन	eye-lotus
		वीक्षते	sees
चेत्	if		

Def. When the upamāna (*i.e.*, the lotus &c., the object superimposed) is identified with the upameya

(*i.e.*, the eye &c., the subject of superimposition) and serves the purpose on hand (*i.e.*, seeing &c.) it is the Commutation.

Ex. This lady of lovely eyes beholds with her bright eye-lotus.

Here, the superimposed lotus not possessed of the power of beholding is identified with the lady's eye, the subject of superimposition, and is made to serve the purpose on hand, *i.e.*, the act of beholding. In the Rūpaka, as per instance in the sentence 'दृगब्जं वीक्षे I see the eye-lotus,' the imposed lotus served only to gratify the expression. In this figure, the act of seeing belonging to the subject of superimposition, the eye, is transferred to the object superimposed, the lotus, as in the present example.

VII. उल्लेखः—Representation.

Def. **बहुभिर्बहुधोल्लेखादेकस्योल्लेख इष्यते ।**

Ex. **स्त्रीभिः कामोऽर्थिभिः स्वर्द्रुः कालः शत्रुभिरैक्षि सः ॥**

एकस्य	of one (object)	स्त्रीभिः	by the women
बहुभिः	by different persons	कामः	as God of love
बहुधा	under different characters	ऐक्षि	was seen
उल्लेखात्	by delineating	अर्थिभिः	by the mendicants
उल्लेखः	Representation	स्वर्द्रुः	as the tree of paradise
इष्यते	is regarded	शत्रुभिः	by (his) foes
सः (कृष्णः)	that God Kṛishṇa	कालः	as God of death

Def. When an object is delineated by different people under different characters, it is termed Representation.

Ex. He (God Kṛishna) was regarded as the God of love by the women, as the tree of paradise by the mendicants, and as the God of death by (his) foes.

Here, the one and the same object is represented as distinct by different beholders on different occasions according to their liking or taste.

2nd kind of Representation.

DEF. **एकेन बहुधोल्लेखेऽप्यसौ विषयभेदतः ।**

Ex. **गुरुर्वचस्यर्जुनोऽयं कीर्त्तौ भीष्मः शरासने ॥**

(एकस्य	of one object)
एकेन	by one person
विषयभेदतः	through difference of peculiarities
बहुधा	under various characters
उल्लेखे	in the delineation
अपि	also
असौ	that, *i.e.*, Representation

अयं (राजा)	this (king)
वचसि	in speech
गुरुः	(is) grave or Bṛihaspati
कीर्त्तौ	in fame
अर्जुनः	(is) white or Arjuna
शरासने	in bow
भीष्मः	(is) terrible or Bhīshma

Def. When an object is delineated by one person, *i.e.*, by one perciever, under various characters through difference of peculiarities, it is also termed Representation.

Ex. He (the king) is grave (Bṛihaspati) in speech, white (Arjuna) in fame, and terrible (Bhīshma) in bow.

Here, one and the same king is represented as distinct by one and the same beholder but through difference of peculiarities belonging to the object delineated.

VIII. स्मृतिमान्—Reminiscence or Rhetorical Recollection.

IX. भ्रान्तिमान्—Mistaker.

X. सन्देहः—Doubt

DEF. स्यात् स्मृतिभ्रान्तिसन्देहैस्तदंकालंकृतित्रयम् ।

स्मृति-भ्रान्ति-सन्देहैः	by (expressions of) recollection, mistake and doubt		go by the names of Recollection, Mistaker and Doubt (respectively).
तदंकालङ्कृतित्रयम्	three figures that		

Def. (1) Expressions of a certain object capable of arousing an impression in the mind favouring a recollection, (2) mistaking a certain object to be something else similar to it, and (3) doubting the certainty of an object are respectively termed Reminiscence, the Mistaker and Doubt : Or in other words :—

(1) A recollection of an object, experienced before, that arises from the sight of some other object similar to it, is termed Reminiscence.

(2) The Mistaker is the representation of an object, *i.e.*, face &c. as something else, *i.e.*, lotus &c., as suggested by the skill of the poet, on account of the close resemblance of those two objects.

(3) When the certainty of an object under delineation is doubted through poetical skill, it is called Doubt.

Example of Reminiscence.

पंकजं पश्यतः कांतामुखं मे गाहते मनः

पंकजम्	lotus	कांतामुखम्	the face of the beloved
पश्यतः	seeing		
मे मनः	my mind	गाहते	enters, *i.e.*, recollects.

Seeing this lotus, my mind recollects the face of my beloved.

Example of the Mistaker.

अयं प्रमत्तमधुपस्त्वन्मुखं वेत्ति पंकजम्।

अयम्	this	पंकजम्	lotus
प्रमत्तमधुपः	intoxicated bee	वेत्ति	understands.
त्वन्मुखम्	thy face		

(Lady!) this intoxicated bee understands thy face to be the lotus (through mistake).

The difference between this figure and the Rūpaka (V) is, that, in the latter, we identify the face with the lotus without mistaking the one for the other, whereas, in this figure, the mistake is clearly expressed as in the foregoing example.

Example of Doubt.

पंकजं वा सुधांशुर्वेत्यस्माकं तु न निर्णयः।

अस्माकम्	to us	वा	or
पंकजम्	lotus	इति	so
वा	or	निर्णयः	decision
सुधांशुः	moon	न	not.

We are not able to decide whether (the object before us) is the lotus or the moon (nectar-rayed).

Thus, we see that these three figures are founded upon the close resemblance, of the objects seen and experienced before, that gave rise to a recollection, mistake or doubt.

XI. अपह्नुतिः—Concealment.

There are six varieties of this figure which are :—

1.	शुद्धापह्नुतिः	Concealment pure.	
2.	हेत्वपह्नुतिः	Do.	attended with a reason.
3.	पर्यस्तापह्नुतिः	Do.	transferred.
4.	भ्रान्तापह्नुतिः	Do.	under a mistake.
5.	छेकापह्नुतिः	Do.	of the skilful.
6.	कैतवापह्नुतिः	Do.	of the deceitful.

1. शुद्धापह्नुतिः—Concealment pure.

DEF. **शुद्धापह्नुतिरन्यस्यारोपार्थो धर्मनिह्नवः ।**

EX. **नायं सुधांशुः किं तर्हि व्योमगंगासरोरुहम् ॥**

अन्यस्य	of the object not on hand	अयं	this
आरोपार्थः	causing superimposition	सुधांशुः	moon
धर्मनिह्नवः	denial of the character	न	not
शुद्धा	pure	किं तर्हि	then, what is that
अपह्नुतिः	Concealment	व्योमगंगासरोरुहम्	the lotus of the celestial Ganges.

Def. शुद्धापह्नुतिः is the denial of the real character (of an object on hand such as moon &c.) for the purpose of superimposing (upon it) the character of another (object lotus &c., not on hand).

Ex. This (the object before us) is not the moon (nectar-rayed) but it is the lotus of the celestial Ganges.

2. हेत्वपह्नुतिः—Concealment with a reason.

Def. स एव युक्तिपूर्वश्चेदुच्यते हेत्वपह्नुतिः।

Ex. नेन्दुस्तीव्रो न निश्यर्कः सिंधोरौर्वोयमुत्थितः॥

सः (धर्मनिह्नवः) एव	the same *i.e.*, the denial of the character	इन्दुः	moon
युक्तिपूर्वः	based upon a reasoning	न	not
चेत्	if	तीव्रः	hot
हेत्वपह्नुतिः	Concealment with a reason	निशि	at night
उच्यते	is called	अर्कः	sun
अयम्	this	न	not
		सिन्धोः	from the ocean
		उत्थितः	sprung up
		और्वः	the submarine fire.

Def. The above, *i.e.*, the 'Concealment pure' when based upon a reasoning, is termed हेत्वपह्नुतिः।

Ex. This is not the moon, (because it is) hot; (not even) the sun, (because it is) night; but it is the submarine fire come out of the ocean.

3. पर्यस्तापह्नुतिः—Concealment transferred.

Def. अन्यत्र तस्यारोपार्थः पर्यस्तापह्नुतिश्च सः।

Ex. नायं सुधांशुः किं तर्हि सुधांशुः प्रेयसीमुखम्॥

अन्यत्र	on another object	अयम्	this
तस्य	of that (object on hand)	सुधांशुः	moon
आरोपार्थः	causing superimposition	न	not
सः	that	किं तर्हि	then which (is called moon)
पर्य-तिः	Concealment transferred	प्रेयसीमुखम्	the face of (my) beloved
		सुधांशुः	moon.

Def. *Paryastāpahnuti* is that in which the real character of an object (moon &c.) is denied and the same is superimposed upon another object (face of a damsel).

Ex. This is not the moon (nectar-rayed). Then which is moon? The face of my beloved is the moon (nectar-rayed—not being endowed with burning character).

4. भ्रान्तापह्नुतिः—Concealment under a mistake.

DEF. **भ्रान्तापह्नुतिरन्यस्य शंकायां भ्रांतिवारणे।**

Ex. **तापं करोति सोत्कम्पं, ज्वरः किं? न सखि स्मरः॥**

अन्यस्य	of another person	तापम्	heat
शंकायाम्	in doubt	करोति	produces
भ्रान्तिवारणे	in the removal of the mistake	ज्वरः किम्	is it fever?
		सखि	friend!
भ्रान्तापह्नुतिः	it is Concealment under a mistake	न	no
		स्मरः	the God of love.
सोत्कंपम्	accompanied by trembling		

Def. When a person is in doubt (*i.e.*, under a mistaken notion as to the real character of an object on hand) and when that doubt is warded off (by the mention of the real thing), it is Bhrāntāpahnuti.

Ex. (It) produces heat accompanied by the trembling of the body* Is it fever? † No, friend! It is the God of love. ‡

* Said by a lady pining under separation.
† Said by her female friend that chanced to be near her.
‡ Reply made by the former to the latter.

5. छेकापह्नुतिः—Concealment of the skilful.

DEF. छेकापह्नुतिरन्यस्य शंकातस्तथ्यनिह्नवे ॥

Ex. प्रजल्पन्मत्पदे लग्नः, कांतः किं? न हि नूपुरः ॥

अन्यस्य	of another person	प्रजल्पन्	pratling
शंकातः	owing to fear	मत्पदे	in my foot
तथ्यनिह्नवे	for the purpose of denying the real sense	लग्नः	clung
		कान्तः किम्	is it (thy) lover ?
छेकापह्नुतिः	Concealment of the skilful	न हि	no, no
		नूपुरः	anklet

Def. When a person (having once given expression to some real object) denies the same (by interpreting it otherwise) for fear of being understood by another person (in its real sense), it is termed the Concealment of the skilful.

Ex. Pratling (something he) clung to my foot.* Is it thy lover ? † No, no. It is my anklet. ‡

6. कैतवापह्नुतिः—Concealment of the deceitful.

DEF. कैतवापह्नुतिर्व्यक्तौ व्याजाद्यैर्निह्नुतैः पदैः।

Ex. निर्यान्ति स्मरनाराचाः कांताट्टक्पातकैतवात् ॥

व्याजाद्यैः निह्नुतैः पदैः	by words of denial व्याज &c.		
व्यक्तौ	if expressed	स्मरनाराचाः	the arrows of the God of love
कैतवापह्नुतिः	Concealment of the deceitful	निर्यान्ति	issue forth
कान्ताट्टक्पातकैतवात्	under the semblance of the glances of a damsel		

* Said by a lady to her confidential companion.

† Question asked by another lady that chanced to come there at that time.

‡ Reply made by the first lady.

Def. When (the denial of the real character of an object on hand) is clearly expressed by the words of denial व्याज etc., it is the Concealment of the deceitful.

Ex. The arrows of the God of love issue forth under the semblence of the glances of a damsel.

व्याज = under the semblence of, under the pretext of.

आद्य etc. includes such other words **मिष, कपट, छल, छद्म, कैतव ।**

XII. उत्प्रेक्षा—Poetical fancy.

DEF. **संभावना स्यादुत्प्रेक्षा वस्तुहेतुफलात्मना ।**
उक्तानुक्तास्पदाद्यात्र सिद्धासिद्धास्पदे परे ॥

वस्तु-हेतु-फलात्मना under the character of (1) nature (2) cause and (3) effect (of another object)
संभावना imagining
उत्प्रेक्षा स्यात् is Poetical fancy
अत्र of these
आद्या first *i.e.*, वस्तूत्प्रेक्षा
उक्त-अनुक्त-आस्पदा where the occasion of the fancy is mentioned or not mentioned
परे the other two *i.e.*, हेतूत्प्रेक्षा and फलोत्प्रेक्षा
सिद्ध-असिद्ध-आस्पदा where the subject of the fancy is an accomplished or unaccomplished one.

Def. The Poetical fancy is the imagining of an object on hand under the character of another object not on hand under three heads, *viz.*, (1) nature, (2) cause and (3) effect. (And thus the figure is first three-fold). Of these, the first वस्तूत्प्रेक्षा or as it is generally called स्वरूपोत्प्रेक्षा is two-fold according as the occasion of the fancy is mentioned or not mentioned. The other two, *i.e.*, हेतूत्प्रेक्षा and फलोत्प्रेक्षा are each

two-fold according as the subject of the fancy is an accomplished or unaccomplished one.

स्वरूपोत्प्रेक्षा is that in which the state, condition or natural appearance of an object is imagined by the poets to be the state, condition or natural appearance of another similar object. **हेतूत्प्रेक्षा** is that in which something is imagined to be the effect of some other thing which cannot form its real cause. **फलोत्प्रेक्षा** is that in which something is imagined to be the cause of some other thing which is not its real effect.

Example of **स्वरूपोत्प्रेक्षा** (1) where the occasion of the fancy is mentioned.

धूमस्तोमं तमः शंके कोकीविरहशुष्मणाम्।

तमः	the darkness	धूमस्तोमम्	the mass of smoke
कोकीविरहशुष्मणाम्	the fire of separation of kokī birds	शंके	I suspect

I suspect (this) darkness to be the mass of smoke of the fire of separation of the kokī birds.

Here, the darkness and the smoke are similar in appearance. The poet is aware that it is darkness. He then fancies it to be the smoke of the fire of separation of the kokī birds which is the occasion of the fancy.

Example of **स्वरूपोत्प्रेक्षा** (2) where the occasion of the fancy is not mentioned.

लिम्पतीव तमोऽङ्गानि वर्षतीवांजनं नभः।

तमः	darkness	नभः	sky
अङ्गानि	limbs	अञ्जनम्	collyrium
लिम्पति इव	anoints as it were	वर्षति इव	rains as it were.

Ex. The darkness anoints, as it were, the bodies, (lit. limbs). Sky rains, as it were, the collyrium.

This is the description of the thick darkness of a particular night. In the first sentence, the subject, *i.e.*, the pervasion of darkness which was fancied by the poet as anointing the bodies is not mentioned. In the second sentence too, the pouring down of the darkness which is the subject of the raining of collyrium is not mentioned. Hence we have two instances of अनुक्तास्पदा वस्तूत्प्रेक्षा where the occasion of the fancy is not mentioned.

Ex. **रक्तौ तवांघ्री मृदुलौ भुवि विक्षेपणाद्ध्रुवम् ।**

तव	thy	विक्षेपणात्	by treading
मृदुलौ	soft	ध्रुवम्	certainly
अंघ्री	tender feet	रक्तौ	red.
भुवि	on the floor		

(Oh ! Lady), thy soft feet have become red certainly by their treading on the floor.

Here, the treading on the floor is fancied as a cause for the natural redness of the lady's feet ; and the redness being an accomplished one, this is an instance of सिद्धास्पदा हेतूत्प्रेक्षा ।

Ex. **त्वन्मुखाभेच्छया नूनं पद्मैर्वैरायते शशी ।**

शशी	moon	नूनं	surely
त्वन्मुखाभेच्छया	with a desire of attaining the loveliness of thy face	पद्मैः	with the lotuses
		वैरायते	rivals.

Oh ! Damsel, the moon rivals with the lotuses, surely, with a desire of attaining the loveliness of thy face.

Here, the enmity, between the moon and the lotuses, on account of the latter's contraction on the appearance of the former, is natural, and the cause ascribed to it, *i.e.*, with a desire of attaining the beauty of the lady's face is not real and is due to the fancy of the poet. The cause not being an established one, this forms an instance of असिद्धास्पदा हेतूत्प्रेक्षा।

Ex. मध्यः किं कुचयोर्धृत्यै बद्धः कनकदामभिः।

मध्यः	waist	किम्	what
कुचयोः	of breasts	कनकदामभिः	by the golden strings
धृत्यै	for the support	बद्धः	was tied.

Lady! Is it for the support of thy breasts that thy waist was tied by the golden strings (in the form of the lady's foldings)?

Here, the lady's breasts are naturally placed above the waist; whereas, the poet describes the natural goldlike folds over the navel of the lady as three golden strings tied round the waist as if to support the breasts. The fact being an accomplished one, this is an instance of सिद्धविषया फलोत्प्रेक्षा।

Ex. प्रायोऽब्जं त्वत्पदेनैक्यं प्राप्तुं तोये तपस्यति।

अब्जं	lotus	प्राप्तुं	to get
त्वत्पदेन	with thy foot	प्रायः	perhaps
ऐक्यम्	the oneness, *i.e.*, likeness	तोये	in the water
		तपस्यति	does penance.

Lady! the lotus does penance in the water perhaps to become identical with thy foot.

Here, the lotuses naturally grow in water, and the poet artfully attributes another cause for their

standing in the water, which is no doubt the work of his imagination ; and this being an unaccomplished one, it is an instance of असिद्धविषया फलोत्प्रेक्षा ।

XIII. अतिशयोक्तिः—Hyperbole.

There are seven kinds of this figure :—

1. रूपकातिशयोक्तिः Hyperbole Metaphorical.
2. भेदकाति॰ Do. asserting a difference.
3. संबन्धा॰ Do. asserting a connection.
4. असंबन्धा॰ Do. asserting a disconnection.
5. अक्रमा॰ Do. asserting a want of order.
6. चपला॰ Do. asserting fickleness.
7. अत्यन्ता॰ Do. of the highest degree.

Of these, No. 1 is two-fold. (*a*) शुद्धा—Pure and (*b*) सापह्नवा—founded upon the ornament of Concealment (XI).

1 (*a*) शुद्धा रूपकातिशयोक्तिः ।

Def. रूपकातिशयोक्तिः स्यान्निगीर्याध्यवसानतः ।

Ex. पश्य नीलोत्पलद्वंद्वान्निःसरंति शिताः शराः ॥

निगीर्य	having devoured	नीलोत्पलद्वंद्वात्	from a pair of blue lotuses
अध्यवसानतः	through introsusception	शिताः	sharpened
रूपकातिशयोक्तिः	metaphorical hyperbole (pure)	शराः	shafts
स्यात्	is	निःसरंति	issue forth
		पश्य	see.

Def. When the object on hand (*i.e.,* face &c. the upameya) is swallowed up, or completely taken in, by the upamāna 'moon &c.' through introsusception, and the upameya is therefore comprehended as upamāna itself, or, in other words, (when the upamāna is used for upameya), it is called 'Hyperbole Metaphorical'.

निगीर्य is indeclinable past participle in य of the root गॄ with नि 'to devour'. अध्यवसानतः=अध्यवसान+तस् अध्यवसान is the abstract noun formed by adding the affix अन to the root सो with prepositions अधि and अव, and तस् is a termination of the ablative case.

अध्यवसान means the identification of two objects of which the one is the object on hand and the other not on hand in such a manner that the former is completely absorbed into the latter.

When a man comprehends the face of a damsel as moon itself and calls it by the word 'moon' without mentioning the proper word 'face', then the face 'upameya' is said to have been *swallowed up* by the moon 'upamāna'.

Ex. Behold! There issue forth sharpened shafts from a pair of blue lotuses.

Here, the speaker, instead of saying 'पश्यकान्ताक्षियुग्मात् कटाक्षा निःसरन्त्यहो there issue forth ogles or side—glances from a pair of eyes of this lovely woman who was before him, says thus by using the upamāna words नीलोत्पल 'blue lotus' and शराः 'shafts' for their corresponding upameya words the अक्षि 'eye' and कटाक्षाः 'ogles'. Thus, we have the introsusception of the eyes and the ogles of a beloved lady in

the blue lotuses and shafts with which they are respectively identified. *

1 (*b*) सापह्नवा रूपकातिशयोक्तिः।

Def. यद्यपह्नुतिगर्भत्वं सैव सापह्नवा मता।

Ex. त्वत्सूक्तिषु सुधा राजन् भ्रांताः पश्यंति तां विधौ॥

यदि	if	राजन्	O king
अपह्नुतिगर्भत्वम्	founded upon the ornament 'Concealment'	त्वत्सूक्तिषु	in thy good speeches
सैव सापह्नवा	metaphorical hyperbole pure itself founded upon the ornament of Concealment	सुधा	nectar
मता	is considered (by the poet)	भ्रांताः	infatuated people
		ताम्	that
		विधौ	in the moon
		पश्यन्ति	see.

Def. If the same, *i.e.*, the Metaphorical Hyperbole No. 1 (*a*) is founded upon the ornament of Concealment, then it is called सापह्नवा रूपकातिशयोक्तिः।

Ex. O king! Nectar exists in thy good speeches; but the infatuated people see the same in the moon.

Here, 'the sweetness in the good speeches of the king is the nectar'—is the Hyperbole No. 1 (*a*); because the upamāna 'nectar' is used for upameya 'sweetness'. Again, the nectar which is in the moon is denied and that which exists in the good speeches of the king is called nectar and hence we have the ornament of Concealment also.

* This comprehension brings about the superior excellence of the upameya over the upamāna.

2. भेदकातिशयोक्तिः ।

DEF. **भेदकातिशयोक्तिस्तु तस्यैवान्यत्ववर्णनम् ।**

Ex. **अन्यदेवास्य गांभीर्यमन्यद्धैर्यं महीपतेः ॥**

तस्यैव	of the object described	अन्यदेव	(is regarded) as another, *i.e.*, strange or extraordinary
अन्यत्ववर्णनम्	description as another	धैर्यम्	courage
भेदकातिशयोक्तिः	Hyperbole asserting a difference	अन्यत्	(is regarded) as another, *i.e.* strange.
अस्य	of this (king)		
गांभीर्यम्	profundity		

Def. When the thing described is comprehended as another, *i.e.*, as extraordinary or strange or peculiar, it is called भेदकातिशयोक्तिः ।

Ex. Strange is the profundity of this king and strange is his courage also.

Here, the profundity and the courage of the king are considered as extraordinary because a difference is asserted between the profundity and courage of an ordinary man and those of the king.

3. संबन्धातिशयोक्तिः ।

DEF. **संबंधातिशयोक्तिः स्यादयोगे योगकल्पनम् ।**

Ex. **सौधाग्राणि पुरस्यास्य स्पृशंति विधुमंडलम् ॥**

अयोगे	when there is no connection	स्यात्	is (called)
योगकल्पनम्	assertion of a connection	अस्य पुरस्य	of this town
संबंधा—क्तिः	Hyperbole asserting a connection	सौधाग्राणि	tops of the mansions
		विधुमण्डलम्	the disc of the moon
		स्पृशन्ति	touch or kiss (fig.)

Def. When a connection is asserted where there is really none, it is called संबन्धातिशयोक्तिः ।

Ex. The tops of the mansions of this town kiss the disc of the moon.

Here, the tops do not really touch the disc of the moon ; still they are asserted to do so on account of their extraordinary height.

4. असंबन्धातिशयोक्तिः ।

Def. योगेऽप्ययोगोऽसंबंधातिशयोक्तिरितीर्यते ।

Ex. त्वयि दातरि राजेन्द्र स्वर्द्रुमान्नाद्रियामहे ॥

योगे अपि	though there is connection	राजेन्द्र	O best of kings !
अयोग:	(the assertion of) disconnection	त्वयि दातरि	when thou art a donor
असंबंधा—क्ति:	Hyperbole asserting a disconnection	स्वर्द्रुमान्	the trees of the paradise
		न आद्रियामहे	we wont devote to.

Def. Denial of connection where there is really a connection is called असंबन्धातिशयोक्तिः ।

Ex. O best of kings ! As long as thou remainest here, as our liberal donor, we won't devote ourselves to the wish-yielding trees of Indra's paradise.

This is addressed by the mendicants to a king of very liberal donations. They, the mendicants, say that as long as this king is their donor, they sever their connection with the Kalpa tree. Here, the connection of the mendicants with their wish-yielding tree which is, as its very name implies, renowned for its liberality is denied.

5. अक्रमातिशयोक्तिः ।

DEF. अक्रमातिशयोक्तिः स्यात्सहत्वे हेतुकार्ययोः ।

EX. आलिंगन्ति समं देव ज्यां शराश्च पराश्च ते ॥

हेतुकार्ययोः	of the cause and effect	ते	thy
सहत्वे	in the simultaneity	शराश्च	arrows
अक्रमा—क्तिः	Hyperbole asserting a want of order	पराश्च	foes
देव	O king !	ज्याम्	(1) bow-string (2) earth
		समम्	simulataneously
		आलिंगन्ति	clasp.

Def. When the cause and effect are said to have taken place simultaneously, or, in other words, when the effect is said to co-exist with the cause, it is called अक्रमातिशयोक्तिः ।

Ex. O king ! Thy arrows and thy foes both clasp the *jyā* simultaneously.

Observe the pun on the word jyā which means 'bow-string' and 'earth.' The arrows are said to clasp the bow-string, and the foes, the earth, *i.e.*, they fall down on earth dead being struck with the arrows of the king. It is usual that cause precedes the effect. Here, the effect, the falling down dead on earth, is said to co-exist with the cause, the issuing of an arrow. Hence, it is called अक्रमातिशयोक्तिः ।

6. चपलातिशयोक्तिः ।

DEF. चपलातिशयोक्तिस्तु कार्ये हेतुप्रसक्तिजे ।

EX. यास्यामीत्युदिते तन्व्या वलयोऽभवदूर्मिका ॥

कार्यें	the effect	तन्व्याः	of the slender lady
हेतुप्रसक्तिजे*	when the cause was under discussion	ऊर्मिका	ring
चपला—क्तिः	Hyperbole asserting fickleness	वलयः	bracelet
यास्यामि इत्युदिते	when said (by the lover) 'I go'	अभवत्	became.

Def. If the effect is described to have taken place without the cause, or, literally, if the effect is said to have taken place when the cause was under discussion, *i.e.*, not yet begun, it is then called चपलातिशयोक्तिः।

Ex. No sooner did the lover say 'I shall go' than the ring of his slender lady became her bracelet.

When the lover simply said 'I shall go' but did not actually go, his beloved became so very thin at the very thought of her lover's future separation that the ring of her finger served as bracelet for her hand. Here, the cause was only expressed but did not actually take place and we see the effect is produced without the cause.

7. अत्यन्तातिशयोक्तिः।

Def. अत्यन्तातिशयोक्तिस्तत्पौर्वापर्यव्यतिक्रमे।

Ex. अग्रे मानो गतः पश्चादनुनीता प्रियेण सा॥

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* Is explained by the commentator as हेत्वभावे—without cause.

*तत्-पौर्वापर्य-व्यतिक्रमे	when there is a violation of the priority and posteriority of those (*i.e.*, of the cause and effect)
अत्य - क्तिः	Hyperbole of the highest degree

अग्रे	in the begining, *i.e.*, previously
मानः	anger
गतः	subsided
सा	she
प्रियेण	by her lover
पश्चात्	afterwards
अनुनीता	was conciliated.

Def. When the relation of priority and posteriority is violated, *i.e.*, when the due order is inverted, or, in other words, when the effect is said to have preceded the cause, it is अत्यन्तातिशयोक्तिः ।

Ex. The anger (of the beloved lady) had previously subsided. Afterwards, she was conciliated by her lover.

Here, a lady angry, through love, at the absence of her lover removed her anger at the moment the lover came before her. The lover not knowing the subsidence of the anger of the lady excused himself of his absence which was unnecessary at that stage.

XIV. तुल्ययोगिता—'Equal Pairing'.

Def. वर्ण्यानामितरेषां वा धर्मैक्यं तुल्ययोगिता ।

Ex. संकुचंति सरोजानि स्वैरिणीवदनानि च ॥

वर्ण्यानाम्	of objects on hand
इतरेषाम् वा	or of those not on hand
धर्मैक्यम्	sameness of attribute
तुल्ययोगिता	Equal Pairing

सरोजानि	lotuses
स्वैरिणीवदनानि च	and the faces of the adulterous women
संकुचन्ति	become contracted.

* तत् = तयोः of those, *i.e.*, of the cause and effect.

Def. The sameness of attribute of objects on hand or of objects not on hand, is called तुल्ययोगिता ।

Example of objects on hand.

The lotuses become contracted as well as the faces of the adulterous women.

This being the description of the rise of the moon, the lotuses are said to contract ; and the moonlight being an impediment to the free movements of the harlots, their faces also are said to contract or droop.

Observe :—Here, the lotuses and the faces of the women are the objects on hand and are associated with one common attribute.

Example of objects that are not on hand.

त्वदंगमार्दवे दृष्टे कस्य चित्ते न भासते ।
मालतीशशभृल्लेखा कदलीनां कठोरता ॥

त्वदंगमार्दवे दृष्टे	when the softness of thy limbs was perceived
कस्य चित्ते	in whose mind
मालती-कदलीनाम्	of the jasamine, moon's ray and the plantain
कठोरता	hardness
न भासते	will not become manifest.

Ex. Lady ! In whose mind will not the hardness of the jasamine, the lunar ray and the plantain be manifest when the softness of thy limbs was perceived ?

Here, the jasamine &c., the objects unconnected with the subject, are associated with one and the same attribute, that is, the quality of hardness.

Equal Pairing, second kind.

DEF. हिताहिते वृत्तितौल्यमपरा तुल्ययोगिता ।

EX. प्रदीयते पराभूतिर्मित्रशात्रवयोस्त्वया ॥

हिताहिते	in a friend and foe	मित्रशात्रवयो:	to the friend and foe
वृत्तितौल्यम्	the sameness of behaviour	पराभूति:	immense riches (to a friend)
अपरा	another	पराभूति:	defeat (to a foe)
तुल्ययोगिता	Equal Pairing	दीयते	is distributed.
त्वया	by thee		

Def. The description of the sameness of behaviour towards a friend and a foe is another kind of Equal Pairing.

Ex. (O king !), Parābūti is equally distributed by thee both to thy friend and to thy foe.

परा and **भूति:** are two separate words meaning immense riches when applied to 'friend'; when taken as one word, **पराभूति:** means 'defeat' and applies to 'foe'; however the same word being used to friend and foe, this must be taken as instancing the figure without referring to its meaning.

Observe :—This is possible only under a pun.

Equal Pairing, third kind.

DEF. गुणोत्कृष्टै: समीकृत्य वचोऽन्या तुल्ययोगिता ।

EX. लोकपालो यम: पाशी श्रीद: शक्रो भवानपि ॥

गुणोत्कृष्टैः	with those possessed of superior qualities	पाशी	Varuna
समीकृत्य	having placed on the same footing	श्रीदः	Kubera
वचः	description	शक्रः	Indra
अन्या	another	भवान् अपि	as well as thyself
तुल्ययोगिता	Equal Pairing	लोकपालः	a regent of the quarter (and the ruler of the earth).
यमः	God of death		

Def. The description of placing one object on a footing of equality with those possessed of superior qualities is termed a third kind of Equal Pairing.

Ex. (O Lord !), Yama, Pāsī, Srīda, Sakra as well as thyself are each a Lokapāla.

Lokapāla = a regent or guardian of a quarter = a ruler of earth.

Yama = the God of death, the regent of the Southern quarter.

Pāsī = Varuna, the regent of the Western quarter and of the oceans.

Srīda = Kubera, the regent of the Northern quarter and the God of riches and treasure.

Sakra = Indra, the regent of the Eastern quarter and the king of the Gods.

XV. दीपकम्—The 'Illuminator'.

DEF. वदंति वर्ण्यावर्ण्यानां धर्मैक्यं दीपकं बुधाः।

EX. मदेन भाति कलभः प्रतापेन महीपतिः॥

वर्ण्यावर्ण्यानाम्	of objects on hand and those not on hand	वदन्ति	call
धर्मैक्यम्	the common attribute	कलभः	young elephant
बुधाः	the learned	मदेन	by ichor
दीपकम्	Illuminator	भाति	shines
		महीपतिः	Lord of earth
		प्रतापेन	by valour.

Def. When objects on hand and those not on hand are associated with a common attribute (mentioned only once), the learned call it the Illuminator.

Ex. The young elephant shines by its ichor and this lord of earth by his valour.

Here, the elephant, the object not on hand, and the king, the object on hand, are together associated with one and the same attribute, *the action of shining*. Just as a lamp standing in one place illumines the several objects round it, so in the present figure one finite verb serves as predicate to two or more nominatives. Compare the maxim of the lamp placed over a threshold देहलीदीपन्यायः । It takes its origin from a lamp hanging over the threshold of a house which, by its peculiar position, serves to light the rooms on both sides, and is used to denote something which serves a two-fold purpose at the same time. *Apte.*

In the Equal Pairing No. 1 (Fig. XIV), the objects on hand if associated with one and the same attribute formed one kind of the figure ; and the objects not on hand if associated with one and the same attribute formed another kind of the same figure (observe the word वा in the Definition). In the Illuminator, the objects on hand and those not on hand are *together*

associated with one common attribute mentioned only once.

XVI. आवृत्तिदीपकम्—The Illuminator by repetition.

DEF. **त्रिविधं दीपकावृत्तौ भवेदावृत्तिदीपकम्।**

Ex. **वर्षत्यंबुदमालेयं वर्षत्येषा च शर्वरी॥**

दीपकावृत्तौ	in the repetition of the Illuminator	भवेत्	will be
त्रिविधम्	three kinds	इयं अंबुदमाला	this range of clouds
आवृत्तिदीपकम्	Illuminator by repetition	वर्षति	rains
		एषा शर्वरी च	and this night
		वर्षति	looks like a year.

त्रिविधम् *i.e.*, by repetition of 1 पद 'word', 2 अर्थ 'signification' and 3 उभय 'both word and signification'.

Def. By repetition of (1) word, (2) signification and (3) both, we have the three kinds of the figure आवृत्तिदीपकम्।

Ex. This range of clouds rains and this night looks like a year.

This is the example of No. 1 पदावृत्ति। Here, the verb वर्षति, a पद, is repeated though with different significations. The first is the form of the third person, singular number, present tense of the root वृष् 'to rain', and the second is the form of the third person, singular number, present tense of the nominal verb derived from the noun वर्ष 'a year'.

Example of No. 2. अर्थावृत्ति।

उन्मीलंति कदंबानि स्फुटंति कुटजद्रुमाः।

कदंबानि	kadamba flowers	कुटजद्रुमाः	kutaja creepers
उन्मीलन्ति	blossom	स्फुटन्ति	bloom forth.

Ex. The kadamba flowers blossom and the kutaja creepers bloom forth.

उन्मीलन्ति and **स्फुटन्ति** mean the same thing and we have here a repetition of signification.

Example of No. 3. **उभयावृत्ति।**

माद्यन्ति चातकास्तृप्ता माद्यंति च शिखावलाः।

तृप्ताः	satiated	शिखावलाः	peacocks
चातकाः	chātaka birds	माद्यन्ति	rejoice.
माद्यन्ति	rejoice		

Ex. The satiated chātaka birds rejoice and the peacocks also rejoice (at the sight of the clouds).

Here, the same word **माद्यन्ति** is repeated in the same meaning and hence it is called **उभयावृत्तिदीपकम्।**

XVII. प्रतिवस्तूपमा—Typical Comparison.

DEF. **वाक्ययोरेकसामान्ये प्रतिवस्तूपमा मता।**

Ex. **तापेन भ्राजते सूरः शूरश्चापेन राजते॥**

वाक्ययोः	in (the sense of) two sentences	सूरः	the sun
		तापेन	with intense heat
एकसामान्ये	if one common attribute (is expressed)	भ्राजते	shines
		शूरश्च	and this warrior
प्रतिवस्तूपमा	Typical Comparison	चापेन	with (his) bow
मता	is recognized	राजते	looks brilliant

Def. When, in two sentences one of which describes the object compared and the other the object compared to, the same common attribute is expressed *but by different words,* it is termed Typical Comparison.

Ex. The sun shines with intense heat and this warrior looks brilliant with his bow.

Here, the actions of shining and looking brilliant, though mean the same thing, are expressed by different words to avoid the fault of repetition.

XVIII. दृष्टान्तः—Exemplification.

Def. चेद्बिम्बप्रतिबिंबत्वं दृष्टांतस्तदलंकृतिः ।

Ex. त्वमेव कीर्त्तिमान् राजन् विधुरेव हि कांतिमान् ॥

चेत्	if	दृष्टान्तः	Exemplification
*वाक्ययोः	in (the sense of) two sentences	राजन्	O king !
		त्वमेव	thou only
बिंबप्रतिबिंबत्वम्	relation of type and proto-type	कीर्त्तिमान्	possessed of fame
		विधुरेव हि	moon only
तत्	then	कान्तिमान्	radiant.

Def. If two sentences, one of which contains the object compared and the other the object compared to, stand in relation of type and proto-type, or, in other words, contain similar attributes reflectively expressed, it is called Exemplification.

Ex. O king ! Thou art the only being possessed of fame and the moon is the only object having radiance.

Here, *possessing fame* and *having radiance* are similar attributes and the two sentences stand in relation of type and proto-type. The first sentence is exemplified by the second in which a renowned object, the moon, whose radiance has been experienced

* Taken from the preceding verse.

as excellent, is employed as a type. The difference between this figure and प्रतिवस्तूपमा is that the common attributes here are similar but in the latter they are identical. In the प्रतिवस्तूपमा the couple of sentences terminates in conveying the same sense; whilst in the example of the present figure the sentences have similar sense reflectively expressed and not the same.

XIX. निदर्शना। Illustration (First kind.)

DEF. वाक्यार्थयो: सदृशयोरैक्यारोपो निदर्शना।

EX. या दातु: सौम्यता सेयं पूर्णेन्दोरकलंकता॥

सदृशयो:	similar	दातु:	of a donor
वाक्यार्थयो:	in the significations of two sentences	सौम्यता	mildness
		सेयम्	that itself
ऐक्यारोप:	attribution of identity	पूर्णेन्दो:	of the full moon
निदर्शना	Illustration	अकलंकता	stainlessness.
या	which		

Def. A description, resulting in the identity of the significations, of two sentences, which are similar, *i.e.*, which terminate in a comparison or similarity, is called Illustration.

Ex. That mild nature if possessed by a donor answers to the stainlessness of the full moon.*

Here, the impossibility of the existence of the full moon without the black spot corresponds to the

* In Sanskrit, the relative and corrolative clauses are reckoned as two separate sentences.

non-existence of a donor destitude of anger. Thus, we see that the two sentences terminate in a comparison.

The difference between this figure and the दृष्टान्त XVII is that in दृष्टान्त similar attributes are stated whereas here they are not stated. Here, the two sentences employed are dependent upon each other in their meanings but in the दृष्टान्त they are independent.

2nd kind of Illustration.

Def. पदार्थवृत्तिमप्येके वदंत्यन्यां निदर्शनाम् ।

Ex. त्वन्नेत्रयुगलं धत्ते लीलां नीलांबुजन्मनो: ॥

एके	certain writers on Rhetoric	वदन्ति	say
पदार्थवृत्तिम्—पदार्थे	in a thing	त्वन्नेत्रयुगलम्	thy two eyes
वृत्तिम् ऐक्यारोपस्थितिम्	the state of being identical	नीलांबुजन्मनो:	of the two blue lotuses
अन्याम् निदर्शनाम्	another kind of Illustration	लीलाम्	charmingness
		धत्ते	bears.

Def. If a thing is described as bearing the property of another, then it is another kind of Illustration according to certain writers on Rhetoric.

Ex. (Lady !) Thy two eyes bear the charmingness of the two blue lotuses.

3rd kind of Illustration.

Def. अपरां बोधनं प्राहु: क्रियया सत्सदर्थयो: ।

Ex. नश्येद्राजविरोधीति क्षीणं चन्द्रोदये तम: ॥

क्रियया	by an action of a certain object	तमः	darkness
असत्सदर्थयोः	of the unreal and real objects	चंद्रोदये	at the rise of the moon
बोधनम्	intimation	राजविरोधी	the enemy of a king or moon
अपरां	third kind of Illustration	नश्येत्	will perish
प्राहुः	(the learned) call	इति	so intimating
		क्षीणम्	vanished.

Def. The intimation, by an agent engaged in a certain action, of the unreal and the real state of things signified by the action itself, it is termed the third kind of Illustration.

Ex. "The enemy of a king (moon) will perish"—telling this, the darkness, on the rise of the moon, vanished.

Here, the darkness is the agent in the act of intimating to the world the above fact, the result of its own experience which is certainly unreal. This forms the example of unreal state of things.

Example of the real state of things:—

उदयन्नेव सविता पद्मेष्वर्पयति श्रियम्।
विभावयन्समृद्धीनां फलं सुहृदनुग्रहम्॥

सविता	the sun	विभावयन्	(thus) intimating
उदयन्नेव	just when it rises	पद्मेषु	on the lotuses
सुहृदनुग्रहम्	rewarding the friends	श्रियम्	splendour
समृद्धीनाम्	of one's riches	अर्पयति	consigns
फलम्	the chief object		

Ex. 'The chief object of one's having riches consists in rewarding his friends'—thus intimating (to the

world), the sun, just on its rise, consigns its own treasures (splendour) to the lotuses.

Here, the sun is the agent in the act of intimating to the world the above fact which is real as the lotuses bloom only on the rise of the sun.

XX. व्यतिरेकः—Dissimilitude or Contrast.

DEF. व्यतिरेको विशेषश्चेदुपमानोपमेययोः ।

Ex. शैला इवोन्नताः संतः किंतु प्रकृतिकोमलाः ॥

उपमानोपमेययोः	between the object compared to and that compared	संतः	good people
विशेषः	any peculiarity	शैलाः इव	as mountains
चेत्	if asserted	उन्नताः	are high
व्यतिरेकः	Dissimilitude or Contrast	किंतु	but
		प्रकृतिकोमलाः	are delicate by nature.

Def. If any characterestic difference is asserted between the object compared to and that compared, then it is called Dissimilitude or Contrast.

Ex. Good men are as high as mountains ; but they (good men) are delicate by nature.

Here, we see a similitude between the good men, upameya, and the mountains, upamāna, in one respect and a dissimilitude in another respect.

XXI. सहोक्तिः । Connected Description or a Speech with सह 'with'.

DEF. सहोक्तिः सहभावश्चेद्भासते जनरंजनः ।

Ex. दिगंतमगमत्तस्य कीर्त्तिः प्रत्यर्थिभिः सह ॥

चेत्	if
जनरंजनः	pleasing to the people's mind
सहभावः	simultaneity
भासते	shines forth
सहोक्तिः	Connected Speech
तस्य	of that (king)
कीर्त्तिः	fame
प्रत्यर्थिभिः सह	together with (his) foes
दिगंतम्	to the end of the quarters
अगमत्	reached.

Def. A description of simultaneity or conjunction which will excite a pleasing (poetical) delight in the people's (mind) is called the Connected Description.

Ex. The fame of that king has reached the end of the quarters together with his foes.

Here, the reaching of the fame to the end of the quarters is directly expressed and that of the foes is indirectly expressed by the word सह। सह denotes simultaneity of two actions that are of one and the same kind. The idea conveyed in the present example is that both the king's fame and the enemies reached the end of the quarters at the same time. Thus we see that this figure consists in the description of simultaneous action connected with सह।

XXII. विनोक्तिः—Speech of Absence or Speech with विना 'without'.

Def. विनोक्तिश्चेद्विना किंचित्प्रस्तुतं हीनमुच्यते।

Ex. विद्या हृद्यापि साऽवद्या विना विनयसंपदम्॥

चेत्	if
किंचिद्विना	in the absence of some-other thing
प्रस्तुतम्	the object on hand
हीनम्	as inferior
उच्यते	is represented
विनोक्तिः	Speech of Absence
विद्या	the learning
हृद्या अपि	though pleasing
विनयसंपदम्	excellence of good behaviour
विना	without
सा	that, *i.e.*, the learning
अवद्या	censurable.

Def. When an object on hand is represented as inferior in the absence of some other object, it is termed the Speech of Absence.

Ex. In the absence of excellent good behaviour, the learning, though pleasing, is censurable.

Speech of Absence, second kind.

Def. **तच्चेत्किंचिद्विना रम्यं विनोक्तिः सापि कथ्यते ।**

Ex. **विना खलैर्विभात्येषा राजेंद्र भवतः सभा ॥**

चेत्	if
तत्	the object on hand
किंचिद्विना	without some thing else
रम्यम्	as charming
सापि	that too
विनोक्तिः	Speech of Absence
कथ्यते	is termed
राजेंद्र	O best of kings !
एषा	this
भवतः	of thy honour
सभा	council hall
खलैः विना	in the absence of wicked persons
विभाति	shines.

Def. When an object on hand is represented as charming in the absence of some other object, it is also called Speech of Absence.

Ex. O best of kings ! Thy council hall shines splendid in the absence of wicked persons.

XXIII. समासोक्तिः—Modal Metaphor or Speech of Brevity.

DEF. समासोक्तिः परिस्फूर्त्तिः प्रस्तुतेऽप्रस्तुतस्य चेत्।

Ex. अयमैंद्रीमुखं पश्य रक्तश्चुंबति चंद्रमाः॥

चेत्	if	अयम्	this
प्रस्तुते	in the description of an object on hand	चंद्रमाः	the moon
		रक्तः	red
अप्रस्तुतस्य	of an object not on hand	ऐंद्रीमुखं	the face of the eastern quarter
परिस्फूर्त्तिः	apprehension	चुंबति	kisses
समासोक्तिः	Speech of Brevity	पश्य	see !

Def. If, by the description of an object on hand, an object not on hand is apprehended, or in other words, when the description of an object on hand conveys a reference to an object not on hand, it is called Modal Metaphor.

Ex. My beloved ! see, this moon becoming red kisses the face of the Eastern (Indra's) quarter.

Here, by the use of the words—(1) चुम्बति the action of which belongs to a human being, (2) चन्द्रमाः in the masculine gender and (3) ऐन्द्री in the feminine gender, we understand that a lover, the subject of discourse, out of passion, kisses the face of some beautiful damsel residing in the east.

XXIV. परिकरः—Insinuator.

DEF. अलंकारः परिकरः साभिप्राये विशेषणे।

Ex. सुधांशुकलितोत्तंसस्तापं हरतु वः शिवः॥

विशेषणै	if the epithet		been adorned by the moon
साभिप्रायै	signifying the import	शिवः	the God 'Siva'
परिकरः	Insinuator	वः तापम्	your misery
अलंकारः	figure	हरतु	remove.
सुधांशुकलितोत्तंसः	whose crest has		

Def. A speech with epithets signifying the import (of the speaker) is termed Insinuator.

Ex. Let God Siva whose crest has been adorned with nectar-rayed (moon) remove your misery (lit. mental heat).

Here, the charming epithet सुधांशुकलितोत्तंसः suggests that the heat is removable. This figure occurs even when only one epithet is employed and when that epithet invests the verse with a peculiar charm agreeable to the effect like the present one.

XXV. परिकरांकुरः—Sprout of an Insinuator.

DEF. साभिप्राये विशेष्ये तु भवेत्परिकरांकुरः ।

EX. चतुर्णां पुरुषार्थानां दाता देवश्चतुर्भुजः ॥

विशेष्येतु	when the noun itself	चतुर्भुजो देवः	the four-armed God Vishnu
साभिप्राये	signifying the import	चतुर्णां पुरुषार्थानां	of the four objects of human life
परिकरांकुरः	Sprout of an Insinuator	दाता	giver
भवेत्	is		

Def. When the noun itself (*i.e.*, without epithets) signifies the import of the speaker, it is called the Sprout of an Insinuator.

Ex. The four-armed God (Vishnu) is the giver of the four principal objects of life.

Four objects of life are धर्मः 'merit', अर्थः 'wealth', कामः 'enjoyment' and मोक्षः 'liberation'.

Here, the word चतुर्भुजः is one of the thousand names of the Lord Vishṇu and is used here without epithets. The import of the speaker is that God Vishṇu alone (being four-armed) is able to distribute the four objects of life.

XXVI. श्लेषः—Paronomasia.

DEF. नानार्थसंश्रयः श्लेषो वर्ण्यावर्ण्योभयास्पदः ।

Ex. सर्वदो माधवः पायात् स यो गंगामदीधरत् ॥

वर्ण्यावर्ण्योभयास्पदः	relating to (1) an object on hand, (2) an object not on hand and (3) both	यः	who
नानार्थसंश्रयः	depending upon words having many meanings	अगम्	the mountain Govardhana
श्लेषः	Paronomasia	गाम्	the earth
सर्वदः	all-giver	अदीधरत्	held up
स माधवः	the husband of मा Lakshmi, the Lord Vishṇu	सर्वदा	always
पायात्	may protect	सः उमाधवः	the husband of Umā, the Lord Siva
		पायात्	may protect
		यः	who
		गंगाम्	the river Ganges
		अदीधरत्	bore (on his head).

Def. Paronomasia is the expression by words having more than one signification referring (1) to an object on hand, (2) to an object not on hand and (3) to both.

Ex. The all-giver Mādhava who held up the mountain (Govardhana on his head) and the earth may protect (you).

or

The husband of Umā (Siva) who bore (on his head) the river Ganges may protect (you).

सर्वदो माधवः may be split into (1) सर्वदः माधवः and (2) सर्वदा उमाधवः।

यो गंगाम् may be split into (1) यः अगं गाम् and (2) यः गंगाम्।

Here, both Mādhava and Umādhava are objects on hand and this is therefore the *Example of No.* 1.

Example of No. 2.

अब्जेन त्वन्मुखं तुल्यं हरिणाहितसक्तिना।

त्वन्मुखम्	thy face
हरिणाहितसक्तिना	= हरिणेन by the deer आहिता effected सक्तिः attachment येन = having the attachment effected by the deer in the form of the spot
अब्जेन	by the moon
तुल्यम्	is equal

or

त्वन्मुखम्	thy face
हरिणा	by the sun
आहितसक्तिना	having an attachment placed
अब्जेन	by the lotus
तुल्यम्	is equal.

(Lady !) thy face resembles the moon having an attachment effected by the deer (in the form of the spot).

or

(Lady !) thy face resembles the lotus having an attachment effected by the sun (in the act of blooming at the dawn).

Here, अब्ज 'moon' and अब्ज 'lotus' which are upamānas are both objects not on hand.

Example of No. 3.

उच्चरङ्गरिकीलालः शुशुभे वाहिनीपतिः।

			or
उच्चरङ्गरिकीलालः	having profuse effusion of blood	उच्चरङ्गरिकीलालः	having a vast expanse of water
वाहिनीपतिः	the commander of the army (Bhīshma)	वाहिनीपतिः	the lord of the rivers (ocean)
शुशुभे	shone	शुशुभे	shone

The commander of the army, Bhīshma, shone by the profuse effusion of blood

or

The Lord of the rivers, the ocean, shone by the vast expanse of water.

Here, the commander Bhīshma is the object on hand and the ocean is the object not on hand.

XXVII. अप्रस्तुतप्रशंसा—Indirect Description.

Def. अप्रस्तुतप्रशंसा स्यात् सा यत्र प्रस्तुताश्रया।

Ex. एकः कृती शकुंतेषु योऽन्यं शक्रान्न याचते॥

यत्र	where	शकुंतेषु	among the birds
सा	that (description of an object not on hand)	एकः	one only
		(चातकः)	chātaka bird
		कृती	fortunate one
प्रस्तुताश्रया	referring to an object on hand	यः	who
		शक्रादन्यं	other than Indra
अप्रस्तुतप्रशंसा स्यात्	is called Indirect Description	न याचते	never begs

Def. When the description of an object not on hand conveys a reference to an object on hand, it is called Indirect Description.

Ex. (The chātaka bird) is the only fortunate one, among the birds, which never begs of any other than Indra.

It is a known fact that chātaka bird lives on rain drops and that Indra is the bestower of rain.

Here, the object in question is a noble man who never begs of any man except the Indra-like king and this is conveyed through the description of a chātaka bird which is not the object on hand.

This is not समासोक्ति where a description of an object on hand conveys a reference to an object not on hand ; whilst, in this figure, it is quite contrary.

XXVIII. प्रस्तुतांकुरः—The Sprout of Direct Description.

DEF. **प्रस्तुतेन प्रस्तुतस्य द्योतने प्रस्तुतांकुरः ।**

Ex. **किं भृंग सत्यां मालत्यां केतक्या कण्टकेद्वया ॥**

प्रस्तुतेन	by (description of) an object on hand	भृंग !	O bee !
प्रस्तुतस्य	of (another) object on hand	मालत्यां सत्यां	when there is the Mālatī flower
द्योतने	in the apprehension	कण्टकेद्वया	full of thorns
प्रस्तुतांकुरः	(it is) the Sprout of Direct Description	केतक्या	by the Ketakī
		किं	what is the use.

Def. When the description of an object on hand conveys a reference to another object on hand, it is called Prastutānkura.

Ex. O Bee ! What (is the use of thy amusement) with the (unblown) Ketakī full of thorns while thou hast here the Mālatī (Jasamine) flower.

Here, a lady, by the description of the bee's act with the unblown Ketakī bud witnessed by her in her pleasure garden indirectly intimates the same to her lover, the subject of discourse, who is at present in love with a maiden who has not yet arrived at puberty.

N. B.—The bee and the lover are both objects on hand.

XXIX. पर्य्यायोक्तम्—Periphrasis.

DEF. पर्य्यायोक्तं तु गम्यस्य वचो भंग्यंतराश्रयम् ।

EX. नमस्तस्मै कृतौ येन मुधा राहुवधूकुचौ ॥

गम्यस्य	of the fact intended to be expressed	नमः	homage
भंग्यंतराश्रयम्	referring to another by a turn of speech	येन	by whom
वचः तु	the description	राहुवधूकुचौ	the breasts of Rāhu's spouse
पर्य्यायोक्तम्	Periphrasis	मुधा	useless
तस्मै	to him	कृतौ	were made.

Def. When a fact intended to be intimated is conveyed by a circumlocutory speech, or in other words, when a fact intended to be described is expressed by a turn of speech, or, if the intended fact is expressed in a different manner, it is Periphrasis.

Ex. Homage to him (God Vishṇu) by whom the breasts of Rāhu's spouse were rendered useless.

Here, the intended fact is that homage is to the God Vishṇu only, because he was the killer of Rāhu and thus rendered the breasts of Rāhu's spouse useless and this fact has been expressed by a turn of

speech, *i.e.*, by different words which do not express it but by words which suggest it, simply for the purpose of giving a particular strikingness to the description.

Periphrasis—A second kind.

Def. पर्य्यायोक्तं तदप्याहुर्यद्व्याजेनेष्टसाधनम् ।

Ex. यामि चूतलतां द्रष्टुं युवाभ्यामास्यतामिह ॥

व्याजेन	under a pretext	अहम्	I
यत् इष्टसाधनम्	the fulfilment of one's own wish	चूतलताम्	the mango creeper
		यामि	go
तदपि	even that	युवाभ्याम्	by you both
पर्य्यायोक्तम्	Periphrasis	इह	here
आहुः	(some) call	आस्यताम्	shall be stayed.

Def. Even the fulfilment of one's own wish under an artful pretext of doing some thing else is also called Periphrasis by some.

Ex. Lovers ! I depart hence for the purpose of seeing (my) mango creeper and it shall be stayed here by you both.

Here, the speaker is a female messenger who having united her mistress with her intended lover departs from that place under the pretext of seeing her own chūta creeper so that the couple may freely enjoy in the absence of a third person.

XXX. व्याजस्तुतिः—Artful Praise or Irony.

Def. उक्तिर्व्याजस्तुतिर्निंदास्तुतिभ्यां स्तुतिनिंन्दयोः ।

Ex. कः स्वर्धुनि ! विवेकस्ते नयसे पापिनो दिवम् ॥

निंदास्तुतिभ्याम्	by (apparent) censure and praise	ते	thy
स्तुतिनिंदयोः	of the praise and censure	विवेकः	judgment
उक्तिः	speech	कः	what
व्याजस्तुतिः	Artful Praise	यत्	because
स्वर्धुनि !	celestial Ganges !	पापिनः	the sinners
		दिवम्	to the heaven
		नयसे	take.

Def. when (1) the praise is understood by apparent censure and (2) censure by apparent praise, it is termed Artful Praise.

Ex. O celestial river Gangā ! Thou art devoid of judgment in that thou conveyest the sinners to the heaven.

This is the example of No. 1.

Here, the real praise has resulted by the apparent censure and it consists in representing the Gangā as taking the sinners to heaven provided they once bathe in her waters.

N. B.—व्याजस्तुतिः = व्याजेन स्तुतिः Praise by an artifice—*when praise is understood by apparent censure.*

When censure is understood by apparent praise, व्याजस्तुतिः is explained as व्याजरूपा स्तुतिः praise consisting in an artifice or a pretended praise.

Example of No. 2.

साधु दूति पुनः साधु कर्तव्यं किमतःपरम् ।
यन्मदर्थे विलूनासि दंतैरपि नखैरपि ॥

दूति !	messenger !	कर्त्तव्यम्	to be done
साधु	well	यत्	because
अतःपरम्	than this	मदर्थे	on my account
किम्	what other	दंतैरपि	even by the teeth
साधु	good	नखैरपि	even by the nails
पुनः	again	विलूना असि	wast injured.

Well (done) messenger ! what other good than this can again be done; because thou, on my account, wast injured even by (my lover's) teeth and nails.

Here, the speaker a lady pining under separation sent her maid-servant as a messenger to her lover and on seeing her returning with marks, in her body, of her having toyed with her (lady's) lord, censures her under pretext of Praise saying that she (lady) was saved by her (the maid servant) from the injury by her lord's teeth and nails; whereas in fact she was angry when she saw her servant coming single without her lord and was more angry when she observed on her body the marks of sexual intercourse with her own lord. Hence a censure resulted in the apparent praise.

N. B.—This is not अप्रस्तुतप्रशंसा (XXVII), for, in it, there is no strikingness consisting either in censure or praise.

XXXI. व्याजनिन्दा—Artful Censure.

DEF. निंदाया निंदया व्यक्तिर्व्याजनिंदेति गीयते।

Ex. विधे स निंद्यो यस्ते प्रागेकमेवाहरच्छिरः॥

निंदया	by censure	निंद्यः	is to be censured
निंदायाः	of censure	यः	who
व्यक्तिः	manifestation	ते	thy
व्याजनिंदा	Artful Censure	प्राक्	formerly
इति	as	एकमेव	only one
गीयते	is called	शिरः	head
विधे	creator !	अहरत्	took away.
सः	he		

Def. When an apparent censure (of an object not on hand) results in the censure (of an object not on hand), it is Artful Censure.

Ex. O Creator ! he (Siva) is to be censured—he that has lopped off only one head of thine formerly.

Here, the speaker, a poor man in very distressed circumstances, fancies himself that, if all the five heads of the God Brahmā were lopped off by Siva, then both the creator and the sufferings of the created would have been simultaneously put an end to. Instead of directly censuring the God Brahmā, the creator, the object on hand, the speaker censured the God Siva, the object not on hand, in having imprudently suffered the other four heads of Brahmā to remain.

XXXII. आक्षेपः—Hint.

Def. आक्षेपः स्वयमुक्तस्य प्रतिषेधो विचारणात् ।

Ex. चंद्र ! संदर्शयात्मानमथवास्ति प्रियामुखम् ॥

स्वयम्	by self	आत्मानम्	self
उक्तस्य	told or expressed	संदर्शय	show or discover
विचारणात्	on deliberation	अथवा	or, or why
प्रतिषेधः	denial	प्रियामुखम्	face of (my) beloved
आक्षेपः	Hint	अस्ति	is.
चंद्र !	O moon !		

Def. A denial, after some deliberation, of what has been expressed, is called Hint.

Ex. O moon ! Discover thy self (to me). Why ? Here is the face of (my) beloved.

Here, we see only a semblance of denial. This figure is distinct from the Concealment (XI) where the property of an object on hand is denied and that of another not on hand is superimposed upon it.

A second kind of Hint.

Def. निषेधाभासमाक्षेपं बुधाः केचन मन्वते ।

Ex. नाहं दूती तनोस्तापस्तस्याः कालानलोपमः ॥

केचन	some poets	न	not
बुधाः	learned people	तस्याः	of her
निषेधाभासम्	semblance of a denial	तनोः	of the body
आक्षेपम्	Hint	कालानलोपमः	resembling the destructive fire at the end of the world
मन्वते	regard		
अहम्	I		
दूती	go-between	तापः	fever of separation.

Def. Some learned people regard the semblance of a denial as the figure Hint.

Ex. I am no go-between but the love-fever (residing in) her (mistress') body, resembling the destructive fire at the end of the world.

Here, the character of a person—that of the go-between, is denied. The fact of excessive hardship, experienced by the lady under the pangs of separation, which was intended to be conveyed by the go-between, the speaker, is suppressed in order to suggest more strikingly that the lady is sure to die if her lover delays even for a moment in meeting her.

A third kind of Hint.

DEF. आक्षेपोऽन्यो विधौ व्यक्ते निषेधे च तिरोहिते ।

EX. गच्छ गच्छसि चेत्कांत ! तत्रैव स्याज्जनिर्मम ॥

विधौ	command or permission	कांत !	lover !
व्यक्ते	when apparent	गच्छसि चेत्	if thou goest
निषेधे च	and the denial	गच्छ	goest
तिरोहिते	when hidden	मम	my
अन्यः	another kind	जनिः	birth
आक्षेपः	Hint	तत्रैव	in that same place
		स्यात्	may be.

Def. When the permission (to do some thing) is apparent (in words) but the denial (to do that thing) is hidden, it is a third kind of Hint.

Ex. Departest (thou), my love, if thou art determined to go, and may my rebirth take place in that same place (where thou hast gone).

Here, the apparent permission of going granted by the lady suggests a clear prohibition, the meaning conveyed thereby being that the lover ought to desist from departing from her presence.

XXXIII. विरोधाभासः or विरोधः—Contradiction.

DEF. आभासत्वे विरोधस्य विरोधाभास इष्यते ।

EX. विनापि तन्वि ! हारेण वक्षोजौ तव हारिणौ ॥

विरोधस्य	of incongruity	वक्षोजौ	breasts
आभासत्वे	when apparent	हारेण	by the pearl-necklace
विरोधाभासः	Contradiction	विनापि	though devoid of
इष्यते	is called	हारिणौ	are charming or lit. possessed of necklace.
तन्वि !	O slender woman !		
तव	thy		

Def. When an incongruity (between two things) is apparent (in words*), then it is called Contradiction.

Ex. O slender lady ! thy breasts though devoid of pearl necklace are yet possessed of pearl necklaces, *i.e.*, are yet charming.

Here, the apparent contradiction is to be explained by taking the word हारिणौ in the sense of 'charming' only.

XXXIV. विभावना—Peculiar Causation.

DEF. विभावना विनापि स्यात्कारणं कार्यजन्म चेत् ।

Ex. अपि लाक्षारसासिक्तं रक्तं त्वच्चरणद्वयम् ॥

कारणम् विना अपि	though without cause	स्यात्	is called
कार्यजन्म चेत्	if the production of the effect take place	त्वच्चरणद्वयम्	thy two feet
विभावना	Peculiar Causation	लाक्षारसासिक्तम् अपि	though not dyed with red lac
		रक्तम्	red.

Def. When the production of an effect is represented as being without cause, it is Peculiar Causation.

Ex. Lady ! thy two feet are red though they were not dyed with red lac.

Here, the contradiction in the red feet without its cause, the lac, is due to the redness of the lady's feet being natural. Therefore, we see that the pro-

* *i.e.*, the incongruity is to be removed by explaining the words without the pun.

duction of an effect in the absence of its cause is not inconsistent in as much as the denial of a known cause suggests that the effect produced must be natural or is due to some other hidden cause.

A second kind of Peculiar Causation.

DEF. हेतूनामसमग्रत्वे कार्योत्पत्तिश्च सा मता ।
Ex. अस्त्रैरतीक्ष्णकठिनैर्जगज्जयति मन्मथः ॥

हेतूनाम्	of the causes	मन्मथः	God of love
असमग्रत्वे	when incomplete	अतीक्ष्णकठिनैः	neither sharp nor hard
कार्य्योत्पत्तिः	the production of an effect	अस्त्रैः	by weapons
च	also	जगत्	the world
सा मता	is termed that 'Peculiar Causation'	जयति	conquers.

Def. When the production of an effect is represented as having taken place while its causes are apparently incomplete, (to produce such an effect), then it is the second kind of Peculiar Causation.

Ex. By weapons, neither sharp nor hard, the God of love conquers the whole world.

Here, the conquest of the world by the God of love is represented as having taken place though his weapons are neither sharp nor hard (being only *five flowers*) and are therefore quite inadequate to produce such an effect. The contradiction here must be removed by the supposition of some superhuman cause specially gifted by the Supreme Spirit.

A third kind of Peculiar Causation.

Def. कार्योत्पत्तिस्तृतीया सा सत्यपि प्रतिबंधके ।

Ex. नरेंद्रानेव ते राजन् दशत्यसिभुजंगमः ॥

प्रतिबंधके	when an impediment	ते	thy
सत्यपि	though present	असिभुजंगमः	sword serpent *i.e.*, the serpent in the form of thy sword
कार्य्योत्पत्तिः	production of an effect	नरेंद्रान् एव	only the curers of poisons or kings
तृतीया	third kind	दशति	bites.
सा	that—'Pecular Causation'		
राजन् !	O king !		

Def. When the production of an effect is said to have taken place though there was an impediment (to such an effect), it is the third kind of Peculiar Causation.

Ex. O king ! thy sword-serpent bites only *Narendrān, i.e.*, curers of poisons only (lit. kings).

नरेन्द्र = king = dealer in antidotes. Here, serpent biting the curers of poison implies an impediment to the effect.

Fourth kind of Peculiar Causation.

Def. अकारणात्कार्यजन्म चतुर्थी स्याद्विभावना ।

Ex. शंखाद्वीणानिनादोऽयमुदेति महदद्भुतम् ॥

अकारणात्	from a different cause	शंखात्	from a conch-shell
कार्यजन्म	production of an effect	अयम्	this
चतुर्थी	fourth kind	वीणानिनादः	sound of a lute
विभावना	Peculiar Causation	उदेति	proceeds
स्यात्	is	महदद्भुतम्	great wonder.

Def. When the production of an effect is represented as being from a different cause, or, more literally, from a similar cause, it is the fourth kind of Peculiar Causation.

Ex. It is a great wonder that this musical sound of a lute proceeds from a conch-shell (*i.e.*, conch-shell-like neck of a damsel).

We know that a conch-shell cannot produce the sound of a lute and therefore this is a Peculiar Causation.

N.B.—We have a Metaphorical Hyporbole in शंख, the upamāna, because it was used for its upameya, the neck of a damsel.

Fifth kind of Peculiar Causation.

DEF. **विरुद्धात्कार्यसंपत्तिर्दृष्टा काचिद्विभावना ।**

EX. **शीतांशुकिरणास्तन्वीं हंत संतापयन्ति ताम् ॥**

विरुद्धात्	from an incongruous cause	हंत	alas !
कार्यसंपत्तिः	production of an effect	शीतांशुकिरणाः	moon's (cool-rayed) rays
काचित्	a certain kind	ताम्	that
विभावना	Peculiar Causation	तन्वीम्	the slender lady
दृष्टा	is seen	संतापयन्ति	inflame.

Def. When the production of an effect is produced from an incongruous cause, *i.e.*, from a cause quite opposite to the real one, it is the fifth kind of Peculiar Causation.

Ex. Alas ! the rays of the moon (lit. cool-rayed) inflame that slender lady.

This is the state of a damsel, the object on hand, pining under separation from her lover. The rays of the moon have a peculiar charm of exciting the passions of such women and therefore it is said so.

Sixth kind of Peculiar Causation.

Def. कार्यात्कारणजन्मापि दृष्टा काचिद्विभावना ।

Ex. यशः पयोराशिरभूत्करकल्पतरोस्तव ॥

कार्यात्	from an effect	तव	thy
कारणजन्म	production of a cause	करकल्पतरोः	hand-kalpa-tree *i.e.*, wish-yielding tree in the form of the hand
अपि	also		
काचित्	a certain kind		
विभावना	Peculiar Causation	यशः पयोराशिः	ocean of fame
दृष्टा	is seen	अभूत्	is produced.

Def. When the cause is said to have been produced from its effect, it is also termed Peculiar Causation.

Ex. O king! An ocean of fame has been formed out of thy hand-kalpataru (wish-yielding tree in the form of thy hand).

Here, the king referred to is Karṇa renowned for his liberal donations.

The kalpa tree was produced from the ocean at the time of churning. Here, the kalpa tree in the form of the king's hand is said to be the cause of the ocean in the form of the king's fame for his unusual liberality.

XXXV. विशेषोक्तिः—Peculiar Allegation.

Def. कार्याजनिर्विशेषोक्तिः सति पुष्कलकारणे ।

Ex. हृदि स्नेहक्षयो नाभूत्स्मरदीपे ज्वलत्यपि ।

पुष्कलकारणे	abundant cause	हृदि	in the heart
सति	when there is	ज्वलत्यपि	though burning
कार्याजनिः	non-production of an effect	स्नेहक्षयः	diminution of oil (affection)
विशेषोक्तिः	Peculiar Allegation	न अभूत्	did not take place.
स्मरदीपे	cupid-lamp		

Def. The non-production of an effect when there existed abundant cause (for the same) is called Peculiar Allegation.

Ex. The diminution of oil (lit. affection) did not take place in the heart (of this lady pining under separation) even though the cupid-lamp is burning (there).

Here, the burning of the cupid-lamp, the cause, is present and yet the effect, the diminution of oil, is represented as not taking place. The contradiction can, however, be removed by explaining the word स्नेह in the sense of 'affection' only.

XXXVI. असंभवः—Improbability.

Def. असंभवोऽर्थनिष्पत्तेरसंभाव्यत्ववर्णनम् ।

Ex. को वेद गोपशिशुकः शैलमुत्पाटयेदिति ॥

अर्थनिष्पत्तेः	of the accomplishment of an object	गोपशिशुकः	this shepherd boy
असंभाव्यत्ववर्णनम्	the description of impossibility	शैलम्	the mountain गोवर्द्धन
असंभवः	Improbability	उत्पाटयेदिति	would have eradicated
		कः	who
		वेद	knew.

Def. Improbability is the description of the accomplishment of a truly impossible act.

Ex. Who knew that this shepherd boy would have eradicated the Mountain Govardhana.

The shepherd boy is the Lord Krishṇa who held up the Mountain Govardhana for seven days as a large umbrella to shelter his beloved Gopīs and their cattle from the heavy and incessent rain caused by Indra to deluge the Gokūla, the land of the shepherds.

XXXVII. असंगतिः—Disconnection.

DEF. विरुद्धं भिन्नदेशत्वं कार्यहेत्वोरसंगतिः।

Ex. विषं जलधरैः पीतं मूर्च्छिताः पथिकांगनाः॥

कार्यहेत्वोः	of the effect and the cause	विषम्	poison (lit. water)
विरुद्धं	inconsistent	पीतम्	was drunk
भिन्नदेशत्वम्	different location	पथिकांगनाः	the consorts of the travellers
असंगतिः	Disconnection	मूर्च्छिताः	fainted.
जलधरैः	by the clouds		

Def. The description of the effect and the cause as inconsistent and as occupying different locations, is termed Disconnection.

Ex. The poison (lit. water) was drunk by the clouds and the consorts of the travellers fainted.

This figure is only an exception to the ornament of Contradiction (XXXIII) and not Contradiction itself, where the mutual inconsistency of two objects resides in one place; but in this figure in two different places. The drinking of poison (water) by the clouds and its effect, the fainting of the consorts, take place in two different localities. It is a convention of poets that the women are affected at the sight of the clouds in the rainy season being separated from their lovers who therefore hasten to meet their beloved.

Second and third kinds of Disconnection.

Def. 2nd अन्यत्र करणीयस्य ततोऽन्यत्र कृतिश्च सा ।

Def. 3rd अन्यत्कर्तुं प्रवृत्तस्य तद्विरुद्धकृतिस्तथा ॥

अन्यत्र	in another place	कर्तुं	to do
करणीयस्य	of a thing to be done	प्रवृत्तस्य	of a person engaged
ततः	other than	तत् विरुद्धकृतिः	the accomplishment quite contrary to the above
अन्यत्र	another place		
कृतिः च	accomplishment too		
सा	that, *i.e.*, Disconnection	तथा	so, *i.e.*, the figure Disconnection.
अन्यत्	another (thing)		

Def. When the accomplishment or effect of an object to be produced in a certain locality is represented as having taken place in a quite different locality, it is called the second kind of Disconnection.

Def. An incongruous effect of an object obtained by an agent engaged to do a quite different thing is termed a third kind of Disconnection.

Example of the second kind of Disconnection.

अपारिजातां वसुधां चिकीर्षन् द्यां तथाऽकृथाः।

(कृष्ण:)	(Lord Kṛishṇa)	चिकीर्षन्	wishing to do
वसुधां	the earth	द्यां	the paradise
*अपारिजाताम्	devoid of पारिजात or अरिजात	तथा अकृथाः	did so.

Lord Kṛishṇa who wished to make the earth Apārijātā devoid of the multitude of foes† made the celestial world so *i.e.* अपारिजाता devoid of Pārijāta tree.

Pārijāta is a celestial tree produced at the churning of the milky-ocean. Kṛishṇa at the request of one of his wives Satyabhāmā carried off this tree from Indra's garden (Nandana). A conflict ensued between Indra and Kṛishṇa in which the latter was victorious. The tree was brought to the city Dvārakā and was planted in the Satyabhāmā's pleasure-garden.

N. B.—This figure is possible only under a pun.

गोवोद्धारप्रवृत्तोऽपि गोत्रोद्भेदं पुराकरोः॥

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*अप + अरिजात = अपगतम्—free from अरिजातम्—assemblage of foes यस्याः तादृशीम् = making the earth devoid of the multitude of foes.

अ not + पारिजातः Pārijāta tree = नास्ति पारिजातः यस्याम् making the paradise devoid of Pārijāta tree.

† परित्राणाय साधूनां विनाशाय च दुष्कृताम्।
धर्म्मसंस्थापनार्थाय संभवामि युगे युगे॥

For the protection of the good and for the destruction of the wicked and for the establishment of the righteousness I am born in every Yuga.

(विष्णो)	(O lord Vishṇu !)	गोवीङ्कदम्	the splitting of the earth
गोवीोद्धारप्रवृत्तः अपि	though engaged in raising the earth	पुरा	formerly
		अकरोः	thou didst.

O Lord Vishṇu ! formerly though thou wert engaged in the raising of the earth, thou didst (the opposite, *i.e.*) the splitting of the earth (by the foot-prints of the Varāha).

This refers to the third incarnation of Vishṇu in the form of a boar in order to raise the earth which was immersed in water. After raising the earth he walked on the earth and the foot prints made by him are referred to here.

XXXVIII. विषमम्—Incongruity.

DEF. **विषमं वर्ण्यते यत्र घटनाऽननुरूपयोः ।**

EX. **क्वेयं शिरीषमृद्वंगी क्व तादृङ्मदनज्वरः ॥**

यत्र	where	इयम्	this (lady)
अननुरूपयोः	of two incongruous (things)	क्व	where
घटना	combination	तादृक्	that
वर्ण्यते	is described	मदनज्वरः	love-fever or torments of God of love
विषमम्	Incongruity	क्व	where.
शिरीषमृद्वंगी	having the body soft as the Sirīsha flower		

Def. Vishama is a figure where a combination of two incongruous things is described.

Ex. Where this lady with body as soft as the Sirīsha flower and where these torments or fever of the God of love.

Here, we see the incongruity or incompatible relation of two things which are opposed to each other, *i.e.*, the nature of the God of love is quite opposed to the nature of the lady, under description, whose body is soft as the Sirīsha flower.

Second kind of Incongruity.

Def. विरुद्धकार्यस्योत्पत्तिरपरं विषमं मतम्।

Ex. कीर्त्तिं प्रसूते धवलां श्यामा तव कृपाणिका॥

विरुद्धकार्यस्य	of the opposite effect	श्यामा	dark
उत्पत्तिः	production	कृपाणिका	sword
अपरम्	another kind	धवलाम्	white
विषमम्	Incongruity	कीर्त्तिं	fame
मतम्	is considered	प्रसूते	produces.
तव	thy		

Def. The production of an effect from an incongruous cause is considered a second kind of Incongruity. Or in other words, when the quality of the effect is opposed to that of its cause, it is Incongruity.

Ex. O king! Thy dark sword produces a white fame.

Here, we have white fame arising from the dark sword which has been figured here as the cause in contravention to the general convention—that the quality of an effect must conform to its cause.

Third kind of Incongruity.

Def. अनिष्टस्याप्यवाप्तिश्च तदिष्टार्थसमुद्यमात्।

Ex. भक्ष्याशयाहिमंजूषां दृष्ट्वाखुस्तेन भक्षितः॥

इष्टार्थसमुद्यमात्	from an endeavour made for a desired object
अनिष्टस्य अपि	of an undesired object
अवाप्तिः	attainment
तत्	it, *i.e.*, Incongruity
आखुः	rat
भक्ष्याशया	with the hope of getting some eatables
अहिमंजूषाम्	the snake basket
दृष्ट्वा	having seen
(प्रविष्टः)	(entered)
तेन	by it
भक्षितः	was devoured

Def. The attainment of an undesired object from an endeavour made for a desired one is termed the third kind of Incongruity. Or in other words, when a desired object for which an endeavour is made is not obtained but, on the contrary, an unfavourable result is obtained, it is the third kind of Incongruity.

Ex. The rat seeing the snake-basket (entered into the same) in the hope of obtaining some eatables and was itself devoured by it (snake).

Here, the object of the rat to obtain some eatables for it by boring the basket was not attained and it became a pray to the hungry snake lying in the basket.

XXXIX. समम्.—The Equal.

DEF. **समं स्याद्वर्णनं यत्र द्वयोरप्यनुरूपयोः ।**

EX. **स्वानुरूपं कृतं सद्म हारेण कुचमण्डलम् ॥**

यत्र	where
अनुरूपयोः द्वयोः	of two agreeable objects
वर्णनम्	description
समम्	The Equal
स्यात्	is
हारेण	by the pearl-necklace
कुचमण्डलम्	the circular bosoms
स्वानुरूपम्	worthy of itself
सद्म	place
कृतम्	selected.

Def. सम is the description of the combination of two agreeable objects.

Ex. The circular bosoms were selected by the pearl-necklace as the (fit) place worthy of itself.

Second kind of समम्।

Def. सारूप्यमपि कार्य्यस्य कारणेन समं विदुः ॥

Ex. नीचप्रवणता लक्ष्मि! जलजायास्तवोचिता ॥

कार्य्यस्य	of the effect	जलजायाः	born of water
कारणेन	by the cause	तव	thy
सारूप्यम् अपि	sameness also	नीचप्रवणता	resorting to the low people
समम्	Equal	उचिता	is worthy.
विदुः	know		
लक्ष्मि!	O Goddess of riches!		

Def. The sameness of an effect with its cause is termed a second kind of Sama.

Ex. O Goddess of riches! Thy character of resorting to the low (people) is worthy of thyself born of water.

The Goddess Lakshmī was produced at the churning of the Ocean. Here, the character of Lakshmī is said to be the same as that of its cause, the water which naturally flows in a low direction.

Third kind of समम्।

Def. विनानिष्टं च तत्सिद्धिर्यमर्थं कर्तुमुद्यमः।

Ex. युक्तो वारणलाभोऽयं स्यान्न ते वारणार्थिनः ॥

यम् अर्थम्	which thing
कर्तुम्	to do
उद्यमः	endeavour
अनिष्टम् विना	without an obstacle
तत्सिद्धिः	the accomplishment of that
समम्	the Equal
वारणार्थिनः	seeking for an elephant
ते	thy
अयम्	this
वारणलाभः	attainment of वारण (impediment)
युक्तः स्यात् न	is it not worthy.

Def. The accomplishment, without any obstacle, of an object for which an effort has been made, is termed a third kind of Sama.

Ex. Friend! Is not this acquisition of (वारण) impediment worthy of thee that sought for an elephant (वारण).

This is possible only under a pun.

The speaker here is a person that went to his king for an elephant. He was obstructed by the door-keeper of the king's palace and this was addressed in jest by his (speaker's) brother-in-law who accompanied him saying that this वारण (impediment) is equal to that वारण (elephant) sought for.

XL. विचित्रम्—Strange.

Def. विचित्रं तत्प्रयत्नश्चेद्विपरीतफलेच्छया।

Ex. नमंति संतस्त्रैलोक्यादपि लब्धुं समुन्नतिम्॥

चेत्	
विपरीतफलेच्छया	with a desire to obtain its opposite effect
प्रयत्नः	an endeavour
तत्	that
विचित्रम्	Strange
संतः	good people
त्रैलोक्यादपि	higher than the triple world
समुन्नतिम्	exalted position
लब्धुम्	to attain
नमन्ति	bow down.

Def. If an endeavour is made by a person desiring to attain the exact opposite effect, it is called the Strange.

Ex. The good people bow down for the purpose of attaining an exalted position higher than the triple world.

Here, the act is *bowing down* and the desired effect is *elevation* over the triple world.

XLI. अधिकम्—Exceeding.

DEF. अधिकं पृथुलाधाराद्राधेयाधिक्यवर्णनम् ॥

Ex. ब्रह्मांडानि जले यत्र तत्र मांति न ते गुणाः ॥

पृथुलाधारात्	than the more spacious containant	यत्र जले	in which water
आधेयाधिक्यवर्णनम्	the description of the contained as greater	ब्रह्मांडानि	the mundane worlds
अधिकम्	The Exceeding	तत्र	in that
		ते	thy
		गुणाः	merits
		न मांति	do not contain.

Def. When the object contained is described as vaster than the containant itself (which is really more spacious), it is termed the Exceeding.

Ex. Lord! The waters which contain these mundane worlds could not contain (within themselves all) thy good qualities.

Second kind of Exceeding.

DEF. पृथ्वाधेयाद्यदाधाराधिक्यं तदपि तन्मतम् ।

Ex. कियद्वाग्ब्रह्म यत्रैते विश्राम्यंति गुणास्तव ॥

पृथ्वाधेयात्	than the vast contained	यत्र	where
यत्	which	एते	these
आधाराधिक्यम्	the description of the containant as exceeding	तव	thy
		गुणाः	good qualities
		विश्राम्यंति	come to an end
तदपि	it too	वाग्ब्रह्म	the speech Brahman = Vedas
तत्	that, *i.e.*, Exceeding		
मतम्	is regarded	कियत्	how great.

Def. When the containant itself is described as vaster than the vast contained, then we have a second kind of Exceeding.

Ex. How great is the speech Brahman = Vedas, where all these thy good qualities come to an end, *i.e.*, become completely described.

XLII. अल्पम्—Smallness.

DEF. अल्पं तु सूक्ष्मादाधेयाद्यदाधारस्य सूक्ष्मता ॥

EX. मणिमालोर्मिका तेऽद्य जपमालायते करे ॥

सूक्ष्मात्	small	अद्य	to-day
आधेयात्	than the object contained.	ते	thy
		करे	in the hand
यत्	which	मणिमालोर्मिका	ring inlaid with precious stones.
आधारस्य	of the containant		
सूक्ष्मता	smallness	जपमालायते	becomes a rosary.
अल्पम्	Smallness		

Def. When the containant is described as smaller than the object contained which is really very small, it is called Smallness.

Ex. Lady ! Thy ring inlaid with precious stones has become to-day a rosary in thy hand.

Here, the thinness of the hand or the finger which contained the ring is meant. The lady under description was suffering from the pangs of seperation from her lover on a certain day and so her hand or finger, the containant, became so thin that the ring, the object contained, became greater than the hand, the containant, and served as a rosary.

XLIII. अन्योन्यम्—The Reciprocal.

Def. **अन्योन्यं नाम यत्र स्यादुपकारः परस्परम् ॥**

Ex. **त्रियामा शशिना भाति शशी भाति त्रियामया ॥**

यत्र	where	त्रियामा	the night
परस्परम्	mutual	शशिना	by the moon
उपकारः	benefit	भाति	looks splendid
स्यात्	is	शशी	the moon
(तत्र)	there	त्रियामया	by the night
अन्योन्यम् नाम	the figure called Reciprocal	भाति	looks splendid.

Def. When two things benefit each other (by doing the same act causing each other's beauty), it is the Reciprocal.

Ex. The night is splendid by (the presence of) the moon and the moon looks splendid on account of the night.

Here, the night and the moon beautify each other. The night is the cause of the moon looking splendid and the moon is the cause of the night looking splendid.

XLIV. विशेषः—The Extraordinary.

DEF. विशेषः ख्यातमाधारं विनाप्याधेयवर्णनम् ।

EX. गतेऽपि सूर्ये दीपस्थास्तमश्छिंदंति तत्कराः ॥

ख्यातम्	well-known	सूर्ये	the sun
आधारम्	the containant	गते अपि	though set
विनापि	even without	दीपस्थाः	abiding in the lamp
आधेयवर्णनम्	the description of the object contained	तत्कराः	its (sun's) rays
		तमः	the darkness
विशेषः	Extraordinary	छिंदंति	expel.

Def. The description of something dependent, *i.e.*, the object contained as existing without its well-known supporter, *i.e.*, the containant, or in other words, the representation of the independent existence of the object contained without its supporter on which it depends, is termed the Extraordinary.

Ex. Though the sun has set in, yet its rays abiding in the lamp expel the darkness.

The statement that lamps expel the darkness only by the rays of the sun which has gone to the other side of the earth is Extraordinary.

N.B.—The Vedas declare that the lustre of the sun enters the fire in the evening. Compare Raghuvansa, IV. 1.

स राज्यं गुरुणादत्तं प्रतिपद्याधिकं बभौ ।
दिनान्ते निहितं तेजः सवित्रेव हुताशनः ॥

He (Raghu) obtained the kingdom given by (his) father and shone the more just as the fire that got the lustre deposited with (it) by the sun at the close of the day.

N. B.—For Vedic quotations on this, see the Mallinātha's commentary on the verse.

Second kind of the Extraordinary.

DEF. विशेषः सोऽपि यदैकं वस्त्वनेकत्रवर्ण्यते ।

EX. अंतर्बहिःपुरःपश्चात्सर्वदिक्ष्वपि सैव मे ॥

यदि	if	अंतः	in
एकं	one	बहिः	out
वस्तु	object	पुरः	in the front
अनेकत्र	in many places	पश्चात्	behind
वर्ण्यते	is described	मे सर्वदिक्षु अपि	in all the directions
सोऽपि	that too		
विशेषः	the Extraordinary	सैव	only she.

Def. If one and the same object is described as existing in many places, it is also termed the Extraordinary.

Ex. In my mind, in the outside, in the front, behind my back, in all the directions too (wherever I turn my face), only she (my beloved) appears (to me).

Here, one single object is said to exist uniformly in many places.

N.B.—Although these as well as certain other representations are impossible and opposed to ordinary experience, yet they are said to have been represented as possible only metaphorically.

Third kind of the Extraordinary.

DEF. किंचिदारंभतोऽशक्यवस्त्वंतरकृतिश्च सः ।

EX. त्वां पश्यता मया लब्धं कल्पद्रुमनिरीक्षणम् ॥

किंचित्	a certain (act)	त्वां	thee
आरंभतः	commencing to do	पश्यता	seeing
अशक्यवस्त्वंतरकृतिश्च	even the performance of another impossible act	मया	by me
		कल्पद्रुमनिरीक्षणम्	the sight of the *kalpa* tree
सः	the Extraordinary	लब्धम्	was got.

Def. When some one who has commenced to do an act chances to do another impossible act (unconnected with the former), it is the third kind of the Extraordinary.

Ex. By seeing you, (O king!) I got the sight of the wish-yielding tree of the paradise.

Here, the speaker who first commenced to do an act, *i.e.*, seeing the king, the liberal donor, says that he has seen the *kalpa* tree (instead of seeing the king himself who has now been identified by the speaker with the *kalpa* tree) of the paradise very difficult to obtain.

XLV. व्याघातः—Frustration.

DEF. **स्याद्व्याघातोऽन्यथाकारि तथाकारि क्रियेत चेत् ।**

EX. **यैर्जगत्प्रीयते हंति तैरेव कुसुमायुधः ॥**

चेत्	if	यैः (पुष्पैः)	by which (flowers)
तथाकारि	the thing which produces its natural effect	जगत्	the world
		प्रीयते	is pleased
अन्यथाकारि	as the one which produces another effect	तैः एव	by the same (flowers)
क्रियेत	is represented	कुसुमायुधः	the flower-shafted God of love
व्याघातः स्यात्	it is Frustration.	हंति	torments.

Def. When a thing which produces the established result, *i.e.*, the effect natural to its cause is

represented to have produced the exact opposite result, it is called Frustration.

Ex. By the (same) flowers by which the people of the world become pleased, Cupid (lit. flower-shafted God of love) torments the world.

Here, the effect, *i.e.*, tormenting is produced by the flowers—the cause, which are well-known to produce a quite opposite one, *i.e.*, pleasure. Hence this is called Frustration on account of the frustration of an established effect already fulfilled in an object.

Second kind of Frustration.

DEF. **सौकर्येण निबद्धापि क्रिया कार्यविरोधिनी ।**

EX. **दया चेद्बाल इति मय्यपरित्याज्य एव ते ॥**

सौकर्येण	with facility	बाल इति	on account of being a boy
निबद्धा	begun	दया चेत्	if (thou hast) compassion
क्रिया	an act	ते	by thee
कार्यविरोधिनी	the contrary of that act	अपरित्याज्य एव	cannot be abandoned.
अपि	(here) also		
(व्याघातः)	Frustration		
मयि	on me		

Def. If a certain act commenced (by one) on the ground of its being facile turns out contrary, it is the second kind of Frustration.

Ex. O King! If thou hast compassion on me, then I, being a boy, should not be abandoned here (now by thee going to battle-field).

This is said by a crown-prince to this king going to war. The king seems to have asked him to stay

at home for he *being a boy* could not bear the terrible toils of a battle field. The crown-prince mentions the same reason to accompany the king for he being a youth must go to the war and become skilled in the arts of war, or, as one commentator says, he (the youth) could not bear the separation from the king. Thus we see the frustration of the object which the king had at first.

XLVI. कारणमाला—Garland of Causes.

DEF. **गुंफः कारणमाला स्याद्यथाप्राक्प्रांतकारणैः।**

EX. **नयेन श्रीःश्रिया त्यागस्त्यागेन विपुलं यशः॥**

यथाप्राक्प्रांतकारणैः	by the causes in which a preceding object is spoken of as the cause of the succeeding one	स्यात्	is called
		नयेन	by morality.
		श्रीः	wealth
		श्रिया	by wealth
		त्यागः	donation
गुंफः	arrangement	त्यागेन	by donation
कारणमाला	Garland of Causes	विपुलं यशः	wide fame.

Def. When a preceding object is spoken of as the cause of one succeeding it, which in turn is spoken of as the cause of what comes next and so on, it is termed the Garland of Causes.

Ex. From morality wealth (is acquired); from wealth, the donation; from donation, the wide fame.

Here, the morality mentioned first is spoken of as the cause of the succeeding object, the wealth, which in turn is spoken of as the cause of donation, etc.

This figure occurs also when one object, mentioned afterwards, is spoken of as the cause of what precedes and so on.

Ex. भवन्ति नरकाः पापात् पापं दारिद्र्यसंभवम् ।
दारिद्र्यमप्रदानेन तस्माद्दानपरो भव ॥

(People) go to hell on account of (their) sin; sin results from poverty; poverty from non-giving. Therefore (friend) be always munificient.

XLVII. एकावली—The Necklace.

Def. गृहीतमुक्तरीत्यार्थश्रेणिरेकावली मता ।
Ex. नेत्रे कर्णांतविश्रांते कर्णौ दोस्तंभदोलितौ ॥
दोस्तंभौ जानुपर्यंतप्रलंबनमनोहरौ ।
जानुनी रत्नमुकुराकारे तस्य महीभुजः ॥

गृहीतमुक्तरीत्यार्थश्रेणिः a series of statements in which each succeeding thing is taken as an attribute of each preceding thing and then made to cease as such
एकाकली मता is considered the Necklace
तस्य महीभुजः of that king
नेत्रे eyes
कर्णांतविश्रांते extending as far as the ears
कर्णौ ears
दोस्तंभदोलितौ extending as far as the post-like arms
दोस्तंभौ post-like arms
जानुपर्यंतप्रलंबनमनोहरौ charming on account of their extension as far as the knees
जानुनी knees
रत्नमुकुराकारे appearing like jewelled mirrors.

Def. A successive series of statements made in a manner in which each succeeding thing is taken (गृहीत) as an attribute of each preceding thing and that thing which was first taken as an attribute is

made to cease (मुक्त) as such by being afterwards made a subject and qualified by another succeeding thing and so on, it is the Necklace.

Ex. The eyes of that king extend as far as the ears. His ears extend as far as his post-like arms. His post-like arms are charming by their extension as far his knees. And his kness are, in appearance, jewelled mirrors.

Here, the *ears* are taken as an attribute of the preceding thing, the *eyes; arms,* of the *ears*; *knees,* of *arms*; and the *mirrors,* of the *knees.*

In this example, a preceding thing is qualified by the succeeding thing affirmatively. In the following example, the thing mentioned first is qualified negatively by what follows.

न तज्जलं यन्न सुचारुपङ्कजं
न पङ्कजं तद् यदलीनषट्पदम्।
न षट्पदोऽसौ न जुगुञ्ज यः कलं
न गुञ्जितं तन्न जहार यन्मनः॥

Bhaṭṭi Kāvya, II. 19.

There was no water on which there were no beautiful lotusses; there was not a lotus in the interior of which there was not a bee reposing; there was not a bee which hummed not sweetly; and there was not a hum which did not attract the mind.

Here, of *water, lotuses* must be considered as denied; of *lotuses, bees*; of *bees, humming*; and of *humming, attraction.*

XLVIII. मालादीपकम्—The Serial Illuminator.

DEF. दीपकैकावलीयोगान्मालादीपकमुच्यते ।

EX. स्मरेण हृदये तस्यास्तेन त्वयि कृतास्थितिः ॥

दीपकैकावलीयोगात्	from a combination of the figures the Illuminator and the Necklace	स्मरेण	by Cupid
		तस्याः हृदये	in her heart
		स्थितिः	setting one's foot
		कृता	was made
मालादीपकम्	the Serial Illuminator	तेन	by him
उच्यते	is called	त्वयि	in thee.

Def. A combination of the figures, दीपकम् (Illuminator XV) and एकावली (Necklace XLII), is called the Serial Illuminator. Or, in other words, the Serial Illuminator is that wherein a number of different objects is successively associated with one and the same attribute.

Ex. Cupid set *his* foot in the heart of that lady, and by it, *i.e.*, the heart of the lady, in thee.

This is addressed to a lover by a go-between sent by her mistress pining under separation.

Here, the one and the same attribute स्थितिः कृता being associated with two objects प्रकृत and अप्रकृत, it is the Illuminator; and by गृहीतमुक्तरीत्या of the lady's heart, it is the Necklace (see the preceding figure). Thus, we have a blending of the two.

XLIX. सारः—The Climax.

DEF. उत्तरोत्तरमुत्कर्षः सार इत्यभिधीयते ।

EX. मधुरं मधु पीयुषं तस्मात्तस्मात्कवेर्वचः ॥

उत्तरोत्तरम्	successively	मधुरम्	sweet
उत्कर्षः	Excellence	तस्मात्	than that
सार इति	the figure Climax	पीयुषम्	the nectar
अभिधीयते	is called	तस्मात्	than that
मधु	honey	कवेः वचः	poet's speech.

Def. Excellence (rising) successively is termed the Climax.

Ex. The honey is sweet; the nectar is sweeter than that; and, than that, poet's speech.

Here, each succeding thing, nectar etc., rises gradually in excellence.

L. यथासंख्यम्—The Relative Order.

Def. **यथासंख्यं क्रमेणैव क्रमिकाणां समन्वयः ।**

Ex. **शत्रुं मित्रं विपत्तिं च जय रंजय भंजय ॥**

क्रमिकाणाम्	of serial objects	जय	conquer
क्रमेणैव	in due order	मित्रम्	the friend
समन्वयः	mutual connection	रंजय	gratify
यथासंख्यम्	The Relative Order	विपत्तिम्	the calamity
शत्रुम्	the foe	भंजय	destroy.

Def. The Relative Order is a mutual connection of a series of objects mentioned in their due order.

Ex. O king! Conquer, gratify, destroy (thy) foe, friend and the calamity respectively.

Here, a series of objects शत्रुम्, मित्रम् and विपत्तिम् is respectively connected with जय, रञ्जय, and भञ्जय in their due order.

LI. पर्यायः—The Sequence.

Def. पर्यायो यदि पर्यायेणैकस्यानेकसंश्रयः।

Ex. पद्मं मुक्त्वा गता चंद्रं कामिनीवदनप्रभा॥

यदि	if	कामिनीवदनप्रभा	the lustre of this lovely woman's face
एकस्य	of one object	पद्मम्	the lotus
पर्यायेण	in succession	मुक्त्वा	having left
अनेकसंश्रयः	residing in many places	चंद्रं	the moon
पर्यायः	The Sequence	गता	resorted to.

Def. When one object is described as residing in many places in succession, it is termed the Sequence.

Ex. Having left the lotus, the lustre of this lovely woman's face now resorted to the moon.

Here, the lustre which is stated as one is said to reside in many places in succession.

Second kind of the Sequence.

Def. एकस्मिन्यद्यनेकं वा पर्यायः सोऽपि संमतः।

Ex. अधुना पुलिनं तत्र यत्र स्रोतः पुराऽजनि॥

यदि वा	or if	पुरा	formerly
एकस्मिन्	in one object	स्रोतः	water
अनेकम्	many	अजनि	was
सोऽपि	that too	अधुना	now
पर्यायः	the Sequence	तत्र	there
संमतः	is regarded	पुलिनम्	sand bank.
यत्र	where		

Def. Or, if many objects are said to reside in one and the same place in succession, that too is regarded as the Sequence.

Ex. Sand bank is now seen in the place where there was water formerly.

Here, the water and the sand bank are said to be successively residing in the same place.

LII. परिवृत्तिः—The Return.

Def. परिवृत्तिर्विनिमयो न्यूनाभ्यधिकयोर्मिथः ।
Ex. जग्राहैकं शरं मुक्त्वा कटाक्षान् स रिपुश्रियः ॥

न्यूनाभ्यधिकयोः	of lesser and greater things	एकम् शरम्	one arrow
मिथः	mutual	मुक्त्वा	having discharged
विनिमयः	exchange	रिपुश्रियः	of the enemy's Goddess of wealth
परिवृत्तिः	the Return	कटाक्षान्	(many) side-glances
(स राजा)	that king	जग्राह	received.

Def. The Return is a mutual exchange of things lesser or greater.

Ex. The king discharged (*i.e.* gave) one arrow and received (in turn, many) side-glances of the Goddess of wealth of his foes.

Here, we have an exchange for what is greater, *i.e.* giving the lesser (शरम्) for the greater (कटाक्षान्).

LIII. परिसङ्ख्या—The Special Mention or The Exclusion of Specification.

Def. परिसङ्ख्या निषिध्यैकमेकस्मिन्वस्तुयन्त्रणम् ।
Ex. स्नेहक्षयः प्रदीपेषु न स्वान्तेषु नतभ्रुवाम् ॥

एकस्मिन्	in one object on hand	प्रदीपेषु	in the lamps
एकम् वस्तु	one object	नतभ्रुवाम्	of women of curved eye-brows
निषिध्य	having denied	स्वान्तेषु	in the hearts
यन्त्रणम्	restriction	न	not.
परिसङ्ख्या	the Special Mention		
स्नेहक्षयः	diminution of oil		

Def. The denial of the existence of something in a certain object and the restriction of its existence in another object constitutes the figure the Special Mention.

Ex. The diminution of oil (*i.e.* affection) was in the lamps and not in the hearts of women of curved eye-brows.

LIV. विकल्पः—The Alternative.

Def. विरोधे तुल्यबलयोर्विकल्पालंकृतिर्मता।

Ex. सद्यः शिरांसि चापान् वा नमयन्तु महीभुजः॥

तुल्यबलयोः	of equal probability	महीभुजः	the kings
विरोधे	when there is opposition	सद्यः	at once
		शिरांसि	their heads
विकल्पालंकृतिः	the Alternative	नमयन्तु	let bend
मता	is considered	चापान् वा	or their bows.

Def. When there is an opposition of two things of equal probability, or, in other words, when the performance of two such things becomes impossible at the same time and thus restricts the agent to have recourse to only one of them, it is called the Alternative.

Ex. Let the kings* bend at once their heads or their bows.

Here, we see the impossibility of simultaneous action of the bending of the heads and that of the bows which are opposed to each other, the former being the mark of surrender and the latter, of war.

LV. समुच्चयः—The Conjunction.

DEF. बहूनां युगपद्भावभाजां गुम्फः समुच्चयः।

Ex. नश्यन्ति पश्चात्पश्यन्ति भ्रश्यन्ति च भवद्द्विषः॥

युगपद्भावभाजाम्	of actions of simultaniety	भवद्द्विषः	thy foes
बहूनाम्	of many	नश्यन्ति	take flight
गुम्फः	combination	पश्चात्	on back
समुच्चयः	the Conjunction	पश्यन्ति	see
		भ्रश्यन्ति च	and fall down.

Def. The Conjunction is a combination of many actions that are described as being simultaneously produced.

Ex. O King! thy enemies flee, turning their backs, see thee and fall down.

Here, though the actions of fleeing, seeing, falling down took place in succession, yet we have the simultaniety of those actions considering their speedy performance.

Compare the celebrated laconic report which Cæsar sent to Rome concerning his victory over Pharnaces at Tela 'I came, saw, conquered' (veni, vedi, vici).

* The foes of the speaker.

Second kind of the Conjunction.

DEF. अहंप्राथमिकाभाजामेककार्यान्वयोऽपि सः ।

EX. कुलं रूपं वयो विद्या धनं च मदयन्त्यमुम् ॥

अहंप्राथमिकाभाजाम्	of things with emulation	कुलम्	noble birth
एककार्यान्वयः	that go to effect one thing	रूपम्	handsome appearance
अपि	also	वयः	the pime of youth
सः	that, *i.e.* the Conjunction	विद्या	learning
		धनंच	and the wealth
		अमुम्	him
		मदयन्ति	exhilerate.

Def. A combination of many things that go to effect a thing with emulation or competition, is also termed the Conjunction. Or, in other words, a combination of many things independent of each other but represented as simultaneously producing the same common effect is called the Conjunction.

Ex. Noble birth, handsome appearance, the prime of youth, learning and the wealth exhilerate him.

LVI. कारकदीपकम्—The Case-Illuminator.

DEF. क्रमिकैकगतानां तु गुंफः कारकदीपकम् ।

EX. गच्छत्यागच्छति पुनः पान्थः पश्यति पृच्छति ॥

क्रमिकैकगतानाम्	of actions connected with one kāraka in succession	पान्थः	traveller
गुम्फः	combination	गच्छति	goes
कारकदीपकम्	the Case-Illuminator	पुनः	again
		आगच्छति	comes
		पश्यति	sees
		पृच्छति	asks.

Def. A combination of actions that are successively connected with one Kāraka (case-noun) is called कारकदीपकम्. Or, in other words, when the same Kāraka (case-noun) is connected with many verbs in succession, it is कारकदीपकम्.

Ex. The traveller goes, again comes, sees and asks (something).

Here, पान्थः—a noun in the nominative case, is connected with 4 verbs गच्छति, etc., in succession but not simultaneously as in the preceding figure समुच्चयः where *simultaniety* is desired.

LVII. समाधिः—The Convenience.

DEF. समाधिः कार्यसौकर्यं कारणान्तरसन्निधेः ।

Ex. उत्कण्ठिता च तरुणी जगामास्तं च भानुमान् ॥

कारणान्तरसन्निधेः	through the presence of some other cause	तरुणी	young lady
कार्यसौकर्यम्	facility of an act	उत्कण्ठिता च	longed for (her lover)
समाधिः	The Convenience	भानुमान्	the sun
		अस्तम् जगाम	set in.

Def. When the accomplishment of an act is facilitated by the presence of some other cause, or in other words, when the facilitation of an act is obtained through the accidental operation of another agency, it is called the Convenience.

Ex. No sooner did this young lady long for her lover than the sun set in.

Here, we see the simultaneous occurrence of two actions—the lady's longing for her lover and the

sun's setting (expressed by the two चs in the two sentences).

The lady longed for her lover and was about to go to meet him; and this was easily accomplished by the accidental operation of another cause—the setting of the sun, which enabled the lady to set out freely under the protecting mantle of the dark.

LVIII. प्रत्यनीकम्—The Rivalry.

Def. प्रत्यनीकं बलवतः शत्रोः पक्षे पराक्रमः ।

Ex. जैत्रनेत्रानुगौ कर्णावुत्पलाभ्यामधः कृतौ ॥

बलवतः	strong	उत्पलाभ्याम्	by the lilies
शत्रोः	of the enemy	जैत्रनेत्रानुगौ	the servants of the victorious eyes
पक्षे	on any partisan	कर्णौ	the ears
पराक्रमः	attempt	अधः कृतौ	made to bow down.
प्रत्यनीकम्	The Rivalry		

Def. When any act of injury or mortification is attempted on a partisan of one's powerful enemy (by somebody who is unable to avenge himself directly on his enemy), it is called the Rivalry.

The ears, the servants (lit. neighbours) of the victorious eyes, have been made to bow down by the lilies. Woman's eyes and lilies are often compared to each other, the one excelling the other in beauty. Here, the lilies unable to conquer the eyes avenge themselves on their neighbours, the ears, by making them bend down.

N.B.—The lilies are usually worn as ornaments on the ears which bend by their weight.

LIX. काव्यार्थापत्तिः—The Necessary Conclusion.

Def. कैमुत्येनार्थसंसिद्धिः काव्यार्थापत्तिरिष्यते ।

Ex. स जितस्त्वन्मुखेनेन्दुः का वार्ता सरसीरुहाम् ॥

कैमुत्येन	by the expression 'how much more'	इष्यते	is called
अर्थसंसिद्धिः	accomplishment of an act	त्वन्मुखेन	by thy face
काव्यार्थापत्तिः	the Necessary Conclusion in the province of Poetry	सः इन्दुः	that moon
		जितः	was conquered
		सरसीरुहाम्	of the lotuses
		का	what
		वार्ता	mention.

Def. The accomplishment of an act founded upon the popular maxim कैमुतिकन्यायः 'argument with a stronger reason', is termed the Necessary Conclusion.

कैमुत्य is the abstract noun of किमुत 'how much more'. कैमुतिकन्यायः is usually called दण्डापूपन्यायः the maxim of the stick and the cakes. When a stick and some cakes are tied together and, when the stick has been eaten away by a rat, we are naturally led to believe that the cakes also have been eaten by the rat, the two things being so closely connected. Thus, when we say something of the one of two such things, the same naturally applies to the other thing also.

Ex. (Lady!) That moon has been conquered by thy face. What necessity is there to speak of (or why we speak of) lotuses.

It is an acknowledged fact that lotuses begin to shrink and become faded on the rise of the moon. When that moon, the subduer of the lotuses, has been conquered, the fact that lotuses too have been conquered much more becomes a necessary conclusion.

LX. काव्यलिंगम्—The Poetical Reason.

Def. **समर्थनीयस्यार्थस्य काव्यलिंगं समर्थनम् ।**

Ex. **जितोऽसि मन्द कन्दर्प ! मच्चित्तेऽस्ति त्रिलोचनः ॥**

समर्थनीयस्य	to be established
अर्थस्य	of a fact
समर्थनम्	justifying
काव्यलिंगम्	The Poetical Reason
मन्द	foolish
कन्दर्प	cupid
जितः असि	thou hast been conquered
मच्चित्ते	in my mind
त्रिलोचनः	three-eyed God Siva
अस्ति	resides

Def. The Poetical Reason is a reason justifying a statement which requires to be established.

Ex. O foolish God of love ! Thou hast been conquered (by me). For, in my mind, there resides the three-eyed God Siva.

Here, the fact of the presence of the God Siva in the mind of the speaker is a reason for the speaker's conquest of the God of Love who has once been burnt by Siva.

LXI. अर्थान्तरन्यासः —The Transition.

Def. **उक्तिरर्थान्तरन्यासः स्यात् सामान्यविशेषयोः ।**

Ex. **हनूमानब्धिमतरद्दुष्करं किं महात्मनाम् ॥**

सामान्यविशेषयोः	of a universal proposition and a particular instance
उक्तिः	assertion
अर्थान्तरन्यासः	the Transition
हनूमान्	the monkey-God Hanūmān
अब्धिम्	the ocean
अतरत्	crossed
महात्मनाम्	of great men
दुष्करम्	impossible
किम्	what.

Def. The assertion of a universal (proposition) and a particular (instance) is termed the Transition. Or, in other words, when a universal proposition is introduced to support a particular instance, or a particular instance to support a universal proposition, it is called the Transition.

Ex. Hanūmān crossed the ocean; what is impossible for great men?

Here, a particular instance is confirmed by a universal proposition.

Example of a universal proposition supported by a particular instance.

गुणवद्वस्तुसंसर्गाद् याति स्वल्पोऽपि गौरवम्।
पुष्पमालानुषंगेण सूत्रं शिरसि धार्यते॥

गुणवद्वस्तुसंसर्गात्	by association of the meritorious	पुष्पमालानुषंगेण	by the union with a wreath of flowers
स्वल्पोऽपि	even the meanest creature	सूत्रम्	thread
गौरवम्	greatness	शिरसि	on the head
याति	attains	धार्यते	is worn

Even the meanest creature, by the association of the meritorious, attains to the greatness. A thread united with a wreath of flowers is worn on the head.

Here, a universal proposition is confirmed by a particular instance.

LXII. विकस्वर:—The Expansion.

DEF. यस्मिन्विशेषसामान्यविशेषा: स विकस्वर: ।

Ex. स न जिग्ये महान्तो हि दुर्द्धर्षा: सागरा इव ॥

यस्मिन्	in which	स:	that (king)
विशेषसामान्यविशेषा:	particular, general and particular assertions	न जिग्ये	was not conquered
स:	that	हि	because
विकस्वर:	the Expansion	महान्त:	great men
		सागरा इव	like the oceans
		दुर्द्धर्षा:	unassailable.

Def. When a particular is supported by a general which again is supported by a particular, it is called the Expansion. Or, in other words, when a Transition in which a particular instance is supported by a general proposition with a Simile, it is termed the Expansion (of the Transition).

Ex. That (king) was not conquered (by his enemies). For the great men are as unassailable as the oceans.

LXIII. प्रौढोक्ति:—The Bold Speech.

DEF. प्रौढोक्तिरुत्कर्षाहेतौ तद्धेतुत्वप्रकल्पनम् ।

Ex. कचा: कलिन्दजातीरतमालस्तोममेचका: ॥

उत्कर्षाहेतौ	which cannot form as a cause of excellence	कलिन्दजातीरतमालस्तोममेचका:	as black as the tamāla group grown on the bank of the Yamunā river.
तद्धेतुत्वप्रकल्पनम्	attribution of a certain cause to it		
प्रौढोक्ति:	The Bold Speech		
कचा:	the tresses		

Def. The attribution of a certain cause, to a statement asserted, which cannot form the cause of excellence (of the object described) is called the Bold Speech.

Ex. The tresses (of the Lord Kṛishṇa) are as black as the group of tamāla trees grown on the banks of Kalinda's daughter Yamunā.

The water of the Yamunā is naturally black as also the tamāla trees. The blackness of the tamāla trees cannot therefore be attributed to their having grown on the banks of the Yamunā river. Still, it is asserted to be so here. Hence it is called the Bold Speech.

LXIV. संभावना—The Supposition.

DEF. सम्भावना यदीत्थं स्यादित्यूहोऽन्यस्य सिद्धये ।

Ex. यदि शेषो भवेद्वक्ता कथिताः स्युर्गुणास्तव ॥

अन्यस्य	of another act	शेषः	Lord of serpents
सिद्धये	for the accomplishment	वक्ता	narrater
यदि इत्थं स्यात्	if it were so	भवेत्	happen
इति	so	तव	thy
ऊहः	conjecture	गुणाः	merits
संभावना	the Supposition	कथिताः स्युः	would have been described.
यदि	if		

Def. A conjecture assumed through the use of the expression 'if it were so' for the accomplishment of another (impossible) act, is termed the Supposition.

Ex. O God! If the Lord of the serpents were to be the narrater, then *all* thy merits would have been described.

This form of supposition introduced by a subjunctive clause is reckoned by the author of Kāvyaprakāsa as the third kind of अतिशयोक्ति.

LXV. मिथ्याध्यवसितिः—The False Determination.

Def. **किञ्चिन्मिथ्यात्वसिद्ध्यर्थं मिथ्यार्थान्तरकल्पनम् ।**

Ex. **मिथ्याध्यवसितिर्वेश्यां वशयेत् खस्रजं वहन् ॥**

किञ्चिन्मिथ्यात्वसिद्ध्यर्थं for the purpose of establishing a false assertion	मिथ्याध्यवसितिः the False Determination
मिथ्यार्थान्तरकल्पनम् a statement of another absolute false thing	खस्रजम् garland of sky-flowers
	वहन् wearing
	वेश्याम् the prostitute
	वशयेत् can win over.

Def. When, for purposes of establishing a false assertion, another absolute false *one* is introduced, or, in other words, if one false assertion is made to depend upon another absolute false one, then it is called the False Determination. (*Reductio ad absurdum* = reducing a position to an absurdity).

Ex. Wearing a garland of sky-flowers, one can win over a prostitute.

Sky-flower is an absolute nonentity and does not exist in any period, past, present or future. So the winning over a prostitute becomes also a non-entity. This ornament is also reckoned as one of the kinds of अतिशयोक्ति by the author of K. P.

LXVI. ललितम्—The Artful Indication.

DEF. वर्ण्ये स्याद्वर्ण्यवृत्तान्तप्रतिबिम्बस्य वर्णनम् ।

EX. ललितं निर्गते नीरे सेतुमेषा चिकीर्षति ॥

वर्ण्ये	in the object on hand	एषा	this (maiden)
वर्ण्यवृत्तान्तप्रतिबिम्बस्य	of the reflective representation of an incident on hand	नीरे	when water
		निर्गते	had gone out
		सेतुम्	bund
वर्णनम्	delineation	चिकीर्षति	wishes.
ललितम् स्यात्	is the Artful Indication		

Def. ललितम् is a delineation of an incident not on hand which ends in a reflective comparison to an incident on hand.

Ex. This (maiden) wishes to raise a bund when all the water had gone out.

This is said by a maid to her mistress who wanted to send for her once neglected lover. The maid instead of telling her mistress that she missed the opportunity and now foolishly wants to bring her lover who has now fallen in love with another lady indirectly intimates the same meaning which is reflectively represented in the expression given in the text. The sending for the lover who once came to the lady and was neglected by her is the same as the raising of a bund after all the water had gone out.

LXVII. प्रहर्षणम्—The Enrapturing.

DEF. उत्कण्ठितार्थसंसिद्धिर्विना यत्नं प्रहर्षणम् ।

EX. तामेव ध्यायते तस्मै निसृष्टा सैव दूतिका ।

श्रमम् विना	without an effort	ताम् एव	only her
उत्कण्ठितार्थसंसिद्धि:	accomplishment of a thing longed for	ध्यायते तस्मै	to him thinking
प्रहर्षणम्	the Enrapturing	सैव दूतिका	that same messenger
		निसृष्टा	was sent.

Def. When the accomplishment of a thing eagerly longed for takes place without any effort for it, or, in other words, when the desired object is obtained by chance, it is called the Enrapturing.

Ex. That same messenger—a confidante—was sent (by a lady) to him (her lover) who was thinking of her only.

This incident took place without any effort on the part of the lover. He was thinking that her lady would send him a disagreeable messenger and, when he saw his own confidante coming as a messenger to him, he could not contain for joy and hence this is called the Enrapturing—the delight beyond measure.

The Second kind of the Enrapturing.

Def. **वाञ्छितादधिकार्थस्य संसिद्धिश्च प्रहर्षणम् ।**

Ex. **दीपमुद्योजयेद् यावत्तावदभ्युदितो रविः ॥**

वाञ्छितात्	than the desired	दीपम्	the lamp
अधिकार्थस्य	of something more	उद्योजयेत्	kindle
संसिद्धिः	attainment	तावत्	than
प्रहर्षणम्	the Enrapturing	रविः	the sun
यावत्	no sooner	अभ्युदितः	rose.

Def. The attainment of something more than what was desired is called the second kind of the Enrapturing.

Ex. No sooner did she kindle the lamp, than the sun rose.

Here the lady rose and wanted to kindle the lamp and, when she came out of her room, she saw the sun risen. This is more than what was desired.

Third kind of the Enrapturing.

DEF. यत्नादुपायसिद्ध्यर्थात्साक्षाल्लाभः फलस्य च।

Ex. निध्यञ्जनौषधीमूलं खनता साधितो निधिः॥

उपायसिद्ध्यर्थात्	attainment of a means	निध्यंजनौषधीमूलम्	the root of a magic plant
यत्नात्	from an effort	खनता	by a digger
साक्षात् फलस्य	of the object itself	निधिः	treasure
लाभः च	attainment also	साधितः	was obtained.

Def. When, by an effort made for the attainment of a means to get the object desired, the desired object itself is obtained, it is the third kind of the Enrapturing.

Ex. By him who dug the root of the magic plant for the purpose of discovering the treasure hidden under the earth, the treasure itself was obtained.

LXVIII. विषादनम्—The Despondency.

DEF. इष्यमाणविरुद्धार्थसंप्राप्तिस्तु विषादनम्।

Ex. दीपमुद्योजयेद् यावन्निर्वाणस्तावदेव सः।

इष्यमाणविरुद्धार्थसंप्राप्तिः तु	the attainment of a thing opposed to what was desired	दीपम्	the lamp
विषादनम्	the Despondency	उद्योजयेत्	kindles
यावत्	no sooner	तावदेव	than
		सः	that
		निर्वाणः	extinguished.

Def. The attainment of a thing quite opposed to what was desired is termed the Despondency.

Ex. No sooner did she kindle the lamp, than it extinguished.

LXIX. उल्लासः—Abandonment.

DEF. एकस्य गुणदोषाभ्यामुल्लासोऽन्यस्य तौ यदि ।

Ex. अपि मां पावयेत्साध्वी स्नात्वेतीच्छति जाह्नवी ॥

एकस्य	of one object	स्नात्वा	having bathed
गुणदोषाभ्याम्	by merit and demerit	माम् अपि	me also
अन्यस्य	of another object	पावयेत्	may purify
यदि तौ	if those two	इति	so
उल्लासः	Abandonment	जाह्नवी	the river Gangā
साध्वी	chaste woman	इच्छति	desires.

Def. If the delineation of merit and demerit of one object conveys a reference to the merit and demerit of another object, or, in other words, if (1) the merit of one object refer to the merit of another object, (2) the demerit, to the demerit, (3) the merit, to the demerit, and (4) the demerit, to the merit, then it is called the Abandonment.

Ex. 'Will not a chaste woman (come and) bathe (in my waters) and purify me also', so the river Gangā desires.

Here the merit—the purificating character of a chaste woman refers to the merit of the Gangā who prays for purification. Hence this is the example of No. 1 merit referring to a merit.

Example of (2) *demerit referring to a demerit.*

काठिन्यं कुचयोः स्रष्टं वाञ्छन्त्यः पादपद्मयोः ।
निन्दंति च विधातारं त्वद्धाटीष्वरियोषितः ॥

कुचयोः	of the bosoms	अरियोषितः	the women of (thy) foes
काठिन्यम्	hardness	त्वद्धाटीषु	in thy cavalry
पादपद्मयोः	lotus like feet	विधातारम्	the Creator
स्रष्टम्	created	निन्दंति	censure.
वाञ्छन्त्यः	desiring		

Ex. O king! the widows of thy foemen desiring, (when they are pursued by) thy cavalry, the hardness created for their bosoms to be created for their lotus-like feet censure the Creator (Brahmā).

Here, the widows of the foemen censure the creator for not having created the hardness of their bosoms in their soft feet, the former being useless because of their widow-hood and the latter being now useful to enable them to flee away from the pursuing cavalry of the king. The demerit of the bosoms in their widow-hood refers to the demerit of their soft feet unfit for fleeing away from the enemy.

Example of (3) *Merit referring to a demerit.*

तदभाग्यं धनस्यैव यन्नाश्रयति सज्जनम् ॥

यत्	because	तत्	that
सज्जनम्	the good man	धनस्य एव	of the riches only
न आश्रयति	does not resort to	अभाग्यम्	misfortune.

Ex. It is the misfortune of riches themselves in that they do not resort to the good people.

Here, the merit of the good people refers to the demerit of the riches in their not resorting to the good people.

Example of (4) *demerit referring to a merit.*

लाभोऽयमेव भूपालसेवकानां न चेद्वधः ॥

चेत्	if	न	not
भूपालसेवकानाम्	of the servants of the king	अयम् एव	this itself
वधः	killing	लाभः	a boon.

If the servants of this king are not killed, then it itself is a boon (to them).

The king referred to is such a cruel man that non-killing his servants is considered a great boon even if they do not get their pay. Here, the cruelty, the demerit of the king, refers to the merit on the part of his servants, *i.e.*, their continuance without being killed.

LXX. अवज्ञालंकृतिः—Non-Abandonment.

DEF. **ताभ्यां तौ यदि न स्यातामवज्ञालंकृतिस्तु सा ।**

EX. **स्वल्पमेवांबु लभते प्रस्थं प्राप्यापि सागरम् ॥**

यदि	if	प्रस्थम्	a measure
ताभ्याम्	by those two	सागरम्	ocean
तौ	those two	प्राप्यापि	though reached
न स्याताम्	do not occur	स्वल्पमेव	only a small quantity
सा	that	अंबु	water
अवज्ञालंकृतिः	Non-Abandonment	लभते	gets.

Def. If, by the delineation of them, *i.e.*, merit and demerit of one object, they—the merit and demerit of another object—do not occur, then it is called the Non-Abandonment.

Ex. This measure (of 32 palas) gets only a small quantity into it even though it reached the ocean.

The particular measure holds the same quantity of water even in the ocean which is the receptacle of immense water and which is not able to supply more water.

Here, the merit of the measure refers to no merit of the ocean.

Example of demerit occasioning no demerit.

मीलंति यदि पद्मानि का हानिरमृतद्युतेः ॥

यदि	if	अमृतद्युतेः	to the moon
पद्मानि	lotuses	का	what
मीलंति	contract	हानिः	detriment.

If the lotuses were to contract (at night), then what detriment accrues to the moon (nectar-rayed).

Here, the demerit of the lotus refers to no demerit of the moon.

LXXI. अनुज्ञा—The Permission.

Def. दोषस्याभ्यर्थनाऽनुज्ञा तत्रैव गुणदर्शनात् ।

Ex. विपदः सन्तु नः शश्वद् यासु संकीर्त्यते हरिः ॥

ईप्सितस्य	of an undesired object	नः	to us
अभ्यर्थना	praying for	शश्वत्	always
तत्रैव	in itself	विपदः	calamities
गुणदर्शनात्	on account of the result of good qualities	सन्तु	let occur
अनुज्ञा	the Permission	यासु	in which
		हरिः	God Vishṇu
		संकीर्त्यते	is glorified.

Def. The praying for an undesired object on the ground of the acquirement of virtuous qualities resulting from it, is called the Permission.

Ex. Lord Krishṇa ! Let calamities always occur to us—the calamities in which the God Hari is glorified.

This is a request made to Krishṇa by Kuntī, the mother of the Pāṇdavas.

LXXII. लेशः—The Suggestion.

Def. **लेशः स्याद्दोषगुणयोर्गुणदोषत्वकल्पनम् ।**

Ex. **अखिलेषु विहङ्गेषु हन्त स्वच्छन्दचारिषु ॥**
शुक ! पञ्जरबन्धस्ते मधुराणां गिरां फलम् ॥

दोषगुणयोः	of demerit and merit	शुक !	parrot !
गुणदोषत्वकल्पनम्	attribution of merit and demerit	ते	thy
लेशः स्यात्	is the Suggestion	पञ्जरबन्धः	confinement in a cage
हन्त	Alas !	मधुराणाम्	melodious
अखिलेषु विहंगेषु	when all the birds	गिराम्	of songs
स्वच्छन्दचारिषु	freely wander	फलम्	result.

Def. लेशः is a figure in which the merit and demerit of one thing are respectively construed to be the demerit and merit of the other.

Ex. Alas! parrot! when all other birds freely wander about at their will, thy confinement in the cage is the result of thy melodious songs.

Here, the utterance of melodious sounds is construed to be a demerit in a parrot and the non-utterance is construed to be a merit in other birds.

LXXIII. मुद्रा—The Sealing.

DEF. **सूच्यार्थसूचनं मुद्रा प्रकृतार्थपरैः पदैः ।**

Ex. **नितंबगुर्वी तरुणी दृग्युग्मविपुला च सा ॥**

प्रकृतार्थपरैः	serving the sense on hand	मुद्रा	the Sealing
पदैः	by words	सा तरुणी	that young maiden
सूच्यार्थसूचनम्	intimation of the object to be hinted at	नितंबगुर्वी	having large buttocks
		दृग्युग्मविपुला च	having a couple of spacious eyes.

Def. If the words that serve to signify the sense on hand intimate also the object to be hinted at, then it is called the Sealing.

Ex. This maiden has large buttocks and a couple of spacious eyes.

Here, युग्मविपुला serves to signify the sense required for the description of the lady the subject on hand. The same word is also the name of a metre of अनुष्टुम् class containing 8 syllables for each quarter wherein the seventh syllable of the 2nd and 4th quarters must be short. Thus, we see that the same word that served the purpose on hand—the description of the lady—also names the metre of the verse to be hinted at by the poet, the stanza being the illustration of that metre.

It is usual *among* the Sanskrit prosodians to illustrate a metre, defined, by a stanza containing the name of that metre which will also serve to explain the sense contained in the stanza. Hence the figure is called मुद्रा—an expression of things by their right names.

LXXIV. रत्नावली—The Jewelled Necklace.

Def. क्रमिकं प्रकृतार्थानां न्यासं रत्नावलीं विदुः।

Ex. चतुरास्यः पतिर्लक्ष्म्याः सर्वज्ञस्त्वं महीपते॥

प्रकृतार्थानाम्	of the words serving the sense on hand	चतुरास्यः	* having handsome face or † four headed God Brahmā
क्रमिकं	serial	लक्ष्म्याः	of riches = of Goddess Lakshmī
न्यासम्	putting	पतिः	lord
रत्नावलीम्	The Jewelled Necklace	सर्वज्ञः	omniscient or God Siva.
विदुः	(poets) know		
महीपते	O king !		
त्वम्	thou		

Def. Ratnāvalī is a figure containing a number of words serving the sense on hand but put in an established order of succession (with reference to objects not on hand).

Ex. O Lord of earth ! thou hast a handsome face (art god Brahmā) ; thou art the lord of wealth (the Lord Vishṇu) ; thou art omniscient (Lord Siva).

Here, the words चतुरास्यः etc., serve the sense on hand in describing the king and are also names of

* चतुरं आस्यं यस्य सः † चत्वारि आस्यानि यस्य सः

the Hindu Triad, in their order—Brahmā, Vishṇu and Siva, the objects not on hand to which the king is identified in succession.

The difference between this figure and the figure मुद्रा (LXXIII) is that in this figure the sense of the words referring to objects not on hand—*i. e.* the sense to be hinted at—also serves to explain the sentence in another way under a pun, but it is not so in the Mudrā.

LXXV. तद्गुणः—The Borrower.

Def. **तद्गुणः स्वगुणत्यागादन्यदीयगुणग्रहः ।**

Ex. **पद्मरागायते नासामौक्तिकं तेऽधरत्विषा ॥**

स्वगुणत्यागात्	by quitting one's own quality
अन्यदीयगुणग्रहः	assuming the quality of another
तद्गुणः	the Borrower
ते	thy
नासामौक्तिकम्	nose-pearl
अधरत्विषा	by the lustre of the lower lip.
पद्मरागायते	becomes *Padmarāga* (ruby of lotus colour).

Def. When a thing quits its own quality and assumes that of another (excellent one), it is the Borrower.

Ex. O Lady ! The pearl of the nose-ornament becomes a *padmarāga* ruby by coming in contact with the luster of thy (red) lower lip.

Here, the colour of the lady's lower lip, being superior, makes the white pearl of her nose ornament appear like a padmarāga ruby. *

* The pearl has been eclipsed by the lady's lip.

LXXVI. पूर्वरूपम्—The Original.

Def. पुनः स्वगुणसंप्राप्तिः पूर्वरूपमुदाहृतम् ।

Ex. हरकण्ठांशुलिप्तोऽपि शेषस्त्वद्यशसा सितः ॥

पुनः	again		with the lustre of Siva's neck
स्वगुणसंप्राप्तिः	assumption of one's own quality	शेषः	the serpent lord
पूर्वरूपम्	the original	त्वद्यशसा	by thy fame
उदाहृतम्	is called	सितः	white.
हरकण्ठांशुलिप्तोऽपि	though covered		

Def. When an object that has quitted its form as in the preceding figure is again restored to its original state by the presence of some other agency, it is called the Original.

Ex. O king! The lord of the serpents शेषः, though covered with the lustre of Siva's neck, is made white by thy fame.

Here, the serpent-lord worn round Siva's neck of dark-blue colour—on account of the existence of the Kālakūta poison in it—changed his colour and thus became a borrower and by the operation of another agency—the white fame of the king—he is restored to his former state.

Second kind of the Original.

Def. पूर्वावस्थानुवृत्तिश्च विकृते सति वस्तुनि ।

Ex. दीपे निर्वापितेऽप्यासीत्कांचीरत्नैर्महन्महः ॥

वस्तुनि	an object	निर्वापिते अपि	though extinguished
विह्नते सति	when disappeared	कांचीरत्नैः	by the jems inlaid in the girdle of a lady
पूर्वावस्थानुवृत्तिः	continuity of the original state	महत्	ample
च	also	महः	light
दीपे	lamp	आसीत्	was.

Def. The continuity of the original condition, notwithstanding the disappearance of an object—the cause of such continuance, by the operation of another agency, is called the second kind of the Original.

Ex. Although the lamp was put out (by a lady in the bed chamber), still there was ample light issuing from the jems of the girdle (of that lady).

Here, a pretty young maiden but an artless one (मुग्धा) put out the lamp of the bed chamber through bashfulness ; still the light continued as before by the lustre of the jems inlaid in the girdle of that maiden.

LXXVII. अतद्गुणः—The Non-Borrower.

DEF. संगतान्यगुणानंगीकारमाहुरतद्गुणम् ।

EX. चिरंरागिणि मच्चित्ते निहितोऽपि न रञ्जसि ॥

संगतान्यगुणानंगीकारम्	non-assuming the quality of another object though connected with it	चिरम्	for a long time
अतद्गुणम्	Non-Borrower	रागिणि	red (affectionate)
आहुः	call	मच्चित्ते	in my mind
		निहितोऽपि	though seated
		न रञ्जसि	dost not become red (affectionate).

Def. The non-assuming, by an object, of the quality of another though connected with it (or in

other words, when an object does not borrow the quality of another object, it) is called the Non-Borrower.

Ex. O Lover! though seated long in my red (affectionate) mind, yet thou dost not become red (affectionate).

The strikingness of this example rests upon the use of the word राग which means both redness and affection.

Here, the lover does not become red (affectionate) though he is seated in the red (more affectionate) mind of the lady. Hence it is the Non-Borrower.

LXXVIII. अनुगुणः—The Conformity.

DEF. प्राक्सिद्धस्वगुणोत्कर्षोऽनुगुणः परसन्निधेः ।

EX. नीलोत्पलानि दधते कटाक्षैरतिनीलताम् ॥

परसन्निधेः	by the presence of another object	अनुगुणः	the Conformity
प्राक्सिद्धस्वगुणोत्कर्षः	the pre-eminence of one's own previously settled quality.	नीलोत्पलानि	blue lotuses
		कटाक्षैः	by the side-glances.
		अतिनीलताम्	extreme blueness
		दधते	bear.

Def. The pre-eminence, of one's own previously settled quality, by the presence of another agency, (or, in other words, when the original quality of an object is made pre-eminent by the proximity of another object, it) is called the Conformity.

Ex. The blue lotuses attain more blueness by the side-glances (of a lady falling on them).

Here, the dark blue lustre of the lotuses is increased by the pre-eminent blue side-glances of the lady falling on them.

LXXIX. मीलितम्—The Lost.

DEF. मीलितं यदि सादृश्याद्भेद एव न लक्ष्यते ।

EX. रसो नालक्षि लाक्षायाश्चरणे सहजारुणे ॥

यदि	if	मीलितम्	the Lost
सादृश्यात्	on account of resemblance	सहजारुणे	naturally red
		चरणे	in the foot
भेदः	a distinction	लाक्षायाः	of the red lac
एव	alone	रसः	dye
न लक्ष्यते	is not perceived	न अलक्षि	was not perceived.

Def. When distinction alone is not perceived (between two objects on hand) on account of their resemblance, then it is the Lost.

Ex. The dye of the red lac was not perceived in the naturally red feet (of this beautiful maiden).

Here, we see the disappearance of the dye of the red lac on account of its having been eclipsed by the natural redness of the maiden's feet.

LXXX. सामान्यम्—The Sameness.

DEF. सामान्यं यदि सादृश्याद्विशेषो नैव लक्ष्यते ।

EX. पद्माकरप्रविष्टानां मुखं नालक्षि सुभ्रुवाम् ॥

यदि	if	पद्माकरप्रविष्टानाम्	that entered the lotus-pool
सादृश्यात्	on account of resemblance	सुभ्रुवाम्	of women of beautiful eye-brows
विशेषः	distinguishable peculiarity	मुखम्	face
नैव लक्ष्यते	is not at all perceived	न लक्षि	was not perceived.
सामान्यम्	The Sameness		

Def. When any distinguishable peculiarity whatever is not perceived (between two objects coming in contact) on account of their close resemblance, it is called the Sameness.

Ex. The faces of the women of beautiful eyebrows that entered the lotus-pool are not perceived.

Here, the faces of the women were not distinguishable from the lotuses in the absence of any discriminative quality between the two which are spoken of as having become identical.

In the मीलित (LXXIX), one of the objects is inferior in quality and is not apprehended by its being eclipsed by the superior quality of the other.

In this figure, the two objects could not be discriminated through their close resemblance. In the मीलित, the inferior object gives up its own quality. Here both the objects do not give up their qualities. Hence, this figure is different from the मीलित.

LXXXI. उन्मीलितम्—The Un-Lost.

LXXXII. विशेषकः—The Un-Sameness.

Def. भेदवैशिष्ट्ययोः स्फूर्तावुन्मीलितविशेषकौ।

Ex. हिमाद्रिं त्वद्यशोमग्नं सुराः शीतेन जानते॥

भेदवैशिष्टययोः	of any distinction and of any discriminating peculiarity	सुराः	the celestial beings
स्फूर्तौ	in the manifestation	त्वद्यशोमग्नम्	eclipsed by thy fame
उन्मीलित विशेषकौ	The Un-Lost and The Un-Sameness	हिमाद्रिम्	the Himālaya mountain
		शीतेन	by chillness
		जानते	recognize.

Def. If any distinction prohibited in the मीलित (LXXIX) become manifest afterwards, it is called the उन्मीलितम्.

Def. If any discriminating peculiarity prohibited in the सामान्य become manifest afterwards, it is called the विशेषकः.

Ex. O king ! The celestial beings recognize the Himālaya mountain, eclipsed by thy (all-pervading) fame, through its chillness.

This is the example of the figure उन्मीलित. Here, the Himālaya which is white was lost in the whiter fame of the king and was afterwards recognized by the Gods on account of its chillness.

Example of the विशेषक.

लक्षितान्युदिते चन्द्रे पद्मानि च मुखानि च ।

चन्द्रे उदिते	when the moon had risen	मुखानि च	and the faces
पद्मानि	lotuses	लक्षितानि	became distinguishable.

Ex. After the rise of the moon, the lotuses and the faces of the damsels became distinguishable.

In the सामान्य, the faces of the damsels that entered the lotus-pool were undistinguishable from the

lotuses on account of their likeness but after the rise of the moon the lotuses faded and the faces began to appear more beautiful and hence they became discriminated.

LXXXIII. उत्तरम्—The Reply.

DEF. किंचिदाकूतसहितं स्याद्गूढोत्तरमुत्तरम् ।

EX. यत्रासौ वेतसी पान्थ ! तत्रेयं सुतरा सरित् ॥

किंचिदाकूतसहितम्	containing some import	यत्र	where
गूढोत्तरम्	a secret reply	असौ वेतसी	that ratan
उत्तरं स्यात्	is The Reply	तत्र	there
पान्थ !	O traveller !	इयं सरित्	this river
		सुतरा	is fordable.

Def. A secret reply containing some indirect import (of the speaker) is called the Reply. Or, in other words, when the speaker indirectly expresses his or her own intention in a reply made to a query previously put by some person (which query is to be inferred from the answer), it is called the Reply.

Ex. O Traveller ! (the place) where that ratan is seen—there this river is fordable.

From this, we understand that a traveller has asked the speaker, a lady here, the place where a particular river can be crossed. The lady becoming enamoured of him makes this reply by showing a particular place which was also indirectly named by her as a place of assignation for their meeting.

Second kind of the Reply.

Def. प्रश्नोत्तरान्तराभिन्नमुत्तरं चित्रमुच्यते ।

Ex. के दारपोषणरताः के खेटाः किं चलं वयः ॥

प्रश्न + उत्तरान्तर + अभिन्नम्	consisting of same words of the query and its two replies
चित्रमुत्तरम्	a skilful reply
उत्तरम्	The Reply
के	who
दारपोषणरताः	those that are engaged in maintaining their wives
केदारपोषणरताः	those that are bent upon bringing the lands to perfection = husbandmen
के खेटाः	who move in the air
किं चलम्	which is transitory
वयः	(1) birds (2) the age.

Def. When a skilful reply is not different from the query, or in other words, when a reply made consists of the same words of the question asked, and when one reply made serves for two queries asked, then it is called also the Reply.

Ex. Q. Who are those that are engaged in maintaining their wives ?—R. Those that are bent upon bringing the lands to perfection or husbandmen. Q. Who move in the air and which is transitory—R. वयः (1) birds (2) age.

केदारः = a field. The first question के दारपोषणरताः and its answer केदारपोषणरताः consist of the same words (lit. letters). वयः is the one reply made to the two questions asked. वयः when it means, 'birds' is the nominative plural of the word वि m ; and when it means 'the age' it is the nominative singular of the neuter noun वयस्. Hence these are styled the skilful replies.

LXXXIV. सूक्ष्मम्—The Subtle.

Def. सूक्ष्मं पराशयाभिज्ञेतरसाकूतचेष्टितम् ।

Ex. मयि पश्यति सा केशैः सीमन्तमणिमावृणोत् ॥

परा—चेष्टितम् = पराशयाभिज्ञः skilled in understanding the import of another	सूक्ष्मम् The Subtle
इतरः a second person	सा that (maiden)
तस्य his	मयि पश्यति when I was looking
साकूतचेष्टितम् a significant act	केशैः by the tresses
	सीमन्तमणिम् the crest-jewel
	आवृणोत् concealed.

Def. A significant act or gesture, of a person, intimated to another who is able to understand such gestures of others is called the Subtle.

Ex. (Friend !) When I was seeing (her anxiously for time of assignation), she concealed her crest-jewel under her tresses.

Here, the time of assignation eagerly inquired for by the lover is guessed from the lady's act of concealing her bright crest-jewel under her dark tresses—a mark indicating the time of night when the bright sun is concealed under the darkness of the night.

LXXXV. पिहितम्—The Covering.

Def. पिहितं परवृत्तान्तज्ञातुः साकूतचेष्टितम् ।

Ex. प्रिये गृहागते प्रातः कान्ता तल्पमकल्पयत् ॥

परवृत्तान्तज्ञातुः of one that knows the secret of the other	साकूतचेष्टितम् significant act or an insinuation
	पिहितम् The Covering

प्रातः	in the morning	कान्ता	the lady
प्रिये गृहागते	when the lover came to the house	तल्पम्	the bed
		अकल्पयत्	prepared.

Def. A significant act or an insinuation of a person that he or she knows the secret of another is called The Covering.

Ex. Early in the morning, when the lover came to the house, his lady prepared bed (for him).

Here, a lady when she saw her husband coming to her house in the morning with the marks of his having toyed with another lady, a rival one, at once prepared bed for his rest thus intimating to him that she has known his secrets.

LXXXVI. व्याजोक्तिः—The Disembler.

Def. **व्याजोक्तिरन्यहेतूक्त्या यदाकारस्य गोपनम् ।**

Ex. **सखि ! पश्य गृहारामपरागैरस्मि धूसरा ॥**

अन्यहेतूक्त्या	by an attribution to a different cause	सखि !	friend !
यत्	which	पश्य	see
आकारस्य	of the appearance	गृहारामपरागैः	by the pollens of the house-garden
गोपनम्	concealment	धूसरा अस्मि	I am made greyish.
व्याजोक्तिः	The Disembler		

Def. The Disembler is the dissimulation of one's appearance by attributing to a different cause.

Ex. Friend ! See I am made greyish by the pollens of (my) house-garden.

Here, a lady, the speaker, having her body made dirty by the dust in her toying with her lover, artfully

conceals the same by saying that she was made greyish by the pollens, *i.e.*, by attributing it to some different cause. Her first state was not expressed and then denied and so this is different from the ornament of Concealment (XI) where an object is first mentioned by a person who then conceals it.

LXXXVII. गूढोक्तिः—The Secrecy.

DEF. **गूढोक्तिरन्योद्देश्यं चेद्यदन्यं प्रति कथ्यते ।**

Ex. **वृषापेहि परक्षेत्रादायाति क्षेत्ररक्षकः ॥**

चेद्	if	परक्षेत्रात्	from another's field or wife
अन्योद्देश्यम्	intended for another	अपेहि	begone
अन्यम् प्रति	to another	क्षेत्ररक्षकः	the land-lord or husband
कथ्यते	is told	आयाति	comes.
गूढोक्तिः	The Secrecy		
वृष !	O bull ! or luster !		

Def. When a speech intended to be communicated to a particular person is addressed to another *who is also before the speaker, and when that speech conveys also the intended meaning of the speaker*, it is termed the Secret Speech.

Ex. O bull ! begone, yonder comes the land-lord.

This speech is intended to be communicated to a person toying with the wife of another person and this is addressed to the bull that was grazing in a third man's field. The intended meaning to be conveyed is :—

O Luster ! begone, yonder comes the husband of the lady with whom thou art boldly toying.

LXXXVIII. विवृतोक्तिः—Open Speech.

Def. विवृतोक्तिः श्लिष्टगुप्तं कविनाऽविष्कृतं यदि ।

Ex. वृषापेहि परक्षेत्रादिति वक्ति ससूचनम् ॥

श्लिष्टगुप्तम्	hidden under a pun	परक्षेत्रात्	from another's field or wife
कविना	by the poet	अपेहि	begone
आविष्कृतम् यदि	if purposely expressed	इति	so
विवृतोक्तिः	Open Speech	ससूचनम्	with a gesticulation
वृष !	bull ! or luster !	वक्ति	(he) speaks

Def. Open Speech is that which is hidden under a pun *as in the preceding figure* but purposely expressed by the poet *by some kind of indication.*

Ex. "O bull ! begone from another's field", so the speaker speaks with a gesticulation.

By use of the word वृषापेहि, this is also hidden under a pun; and, by the employment of the word ससूचनम्, in the example by the poet, the secrecy becomes expressed.

LXXXIX. युक्तिः—Covert Speech.

Def. युक्तिः परातिसंधानं क्रियया मर्मगुप्तये ।

Ex. त्वामालिखन्ती दृष्ट्वान्यं धनुःपौष्पं करेऽलिखत् ॥

मर्मगुप्तये	for concealment of one's own design	त्वाम्	thee
		आलिखन्ती	painting
क्रियया	by an act	अन्यं दृष्ट्वा	seeing another (lady)
परातिसंधानम्	deception played upon another	पौष्पं धनुः	flowery bow
		करे	in the hand
युक्तिः	Covert Speech	अलिखत्	drew.

Def. Covert Speech is a deception of a person by an act played upon another for concealment of his or her own design.

Ex. *Lover ! Thy lady* painted thee and, seeing another person *coming to her at that time,* drew the figure of a flowery bow in the hand, *thus intimating to that stranger that she painted the cupid and not thee.*

This is said by a go-between.

This figure is properly reckoned as one of the kinds of सूक्ष्म (LXXXIV) in the Sāhitya Darpaṇa.

XC. लोकोक्तिः—Popular Saying.

Def. **लोकप्रवादानुकृतिर्लोकोक्तिरिति भण्यते ।**

Ex. **सहस्व कतिचिन्मासान्मीलयित्वा विलोचने ॥**

लोकप्रवादानुकृतिः	resembling a proverb	विलोचने	the eyes
लोकोक्तिरिति	Popular Saying	मीलयित्वा	having closed
भण्यते	is called	कतिचित् मासान्	a few months
		सहस्व	wait or be patient.

Def. An expression resembling a proverb is called the Popular Saying.

Ex. *Lady !* wait for a few months with thy eyes closed.

This is one of the messages sent by a separated lover to his lovely wife. The full meaning is :—

"Lady ! Let a few months be spent unmarked by thee ; and then we shall both meet, and have full scope to reward our desires entertained in our separation. "With thy eyes closed" is even now more current in the sphere of the lovers and distressed people.

XCI. छेकोक्तिः—The Skilful Speech.

DEF. छेकोक्तिर्यदि लोकोक्तेः स्यादर्थान्तरगर्भिता।

Ex. भुजङ्ग एव जानीते भुजङ्गचरणं सखे॥

लोकोक्तेः	of the Popular Saying	भुजंगः एव	only the serpent or villain
अर्थान्तरगर्भिता	containing another sense	भुजंगचरणम्	the feet of the serpent or the behaviour of a villain
यदि स्यात्	if	जानीते	knows.
छेकोक्तिः	Skilful Speech		
सखे!	friend!		

Def. If the Popular Saying were to contain another sense, then it is called the Skilful Speech.

Ex. A serpent alone knows the feet of a serpent. Another sense is :—A villain alone knows the behaviour of a villain.

XCII. वक्रोक्तिः—The Crooked Speech.

DEF. वक्रोक्तिः श्लेषकाकुभ्यामपरार्थप्रकल्पनम्॥

Ex. मुञ्च मानं दिनं प्राप्तं नेह नन्दी हरान्तिके॥

श्लेषकाकुभ्याम्	by means of a pun or by an affected change of voice	मुञ्च मानम्	remove thy anger
अपरार्थे प्रकल्पनम्	construing one's speech differently	दिनं प्राप्तम्	day appeared
वक्रोक्तिः	The Crooked Speech	इह	here
		नन्दी न	no Nandin
		हरान्तिके	near the God Śiva.

Def. when a person construes a speech of another in a different sense by means of a pun or by an affected change of voice, it is called the Crooked Speech.

Ex. *Lady!* Remove thy anger *as* day has appeared.

Here the lady construing it otherwise by a division of words मानं दिनम् into मा नन्दिनम् and reading it thus "मुञ्च मा नन्दिनं प्राप्तम् = leavest not the Nandin that has arrived here" angrily replies thus, "No Nandin here; bnt he is near the God Sīva."

For an example under काकु, see the Appendix.

XCIII. स्वभावोक्तिः—Description of Nature.

DEF. स्वभावोक्तिः स्वभावस्य जात्यादिस्थस्य वर्णनम् ।

Ex. कुरङ्गैरुत्तरङ्गाक्षैः स्तब्धकर्णैरुदीक्ष्यते ॥

जात्यादिस्थस्य	belonging to a genus &c., *i.e.*, quality, an action and a substance	स्वभावोक्तिः	Description of Nature
		उत्तरङ्गाक्षैः	tremulous eyes
		स्तब्धकर्णैः	pricking up ears
स्वभावस्य	of one's own state	कुरङ्गैः	by antelopes
वर्णनम्	description	उदीक्ष्यते	is looked at.

Def. Description of Nature is the delineation of of a peculiar state of an object belonging to a genus etc., *i.e., a quality, an action and a substance.*

Ex. These antelopes having tremulous eyes and pricking up their ears behold!

As the term 'antelopes' denotes many, we have here the description of nature of a genus.

Another name of this figure is जातिः according to Daṇḍī. This kind of description is considered the best by the poets.

XCIV. भाविकम्—The Vision.

DEF. भाविकं भूतभाव्यर्थसाक्षात्कारस्य वर्णनम् ।

Ex. अहं विलोकयेऽद्यापि युध्यन्तेऽत्र सुरासुराः ॥

भूत भावि अर्थ-साक्षात्कारस्य	of perception of things past or future	सुरासुराः	the gods and demons
वर्णनम्	description	युध्यन्ते	fight
भाविकम्	The Vision	अहम्	I
अत्र	in this place	अद्यापि	even now
		विलोकये	behold.

Def. When something past or future is delineated *by a poet in such a manner as can bring the subject of description* vividly before the mind's eye, it is called the Vision.

Ex. The gods and demons fight in this place—even now I seem to behold it!

XCV. उदात्तम्—The Exalted.

DEF. उदात्तमृद्धेश्चरितं श्लाघ्यं चान्योपलक्षणम् ।

Ex. सानौ यस्याभवद्युद्धं तद्धूर्जटिकिरीटिनोः ॥

ऋद्धेः	of prosperity	यस्य	of which (Himālaya mountain)
चरितम्	description	सानौ	in the summit
उदात्तम्	The Exalted	तत्	that = celebrated
च	also	धूर्जटिकिरीटिनोः	between God Śiva and Arjuna
श्लाघ्यम्	commendable action	युद्धम्	fight
अन्यस्य	of another	अभवत्	took place.
उपलक्षणम्	indirect representation of importance		

Def. A description of prosperity of an object is termed the Exalted.

And any commendable action *of some great personage* represented indirectly or collaterally to the object under delineation is termed also the Exalted.

Ex. *This is that Himālaya Mountain* in whose summit that celebrated fight between the God Siva and Arjuna took place.

Here, the celebrated fight of the great God Siva with Arjuna is represented collaterally to the Himālaya Mountain—the object under delineation. This kind of representation attaches much importance to the subject on hand—now the Himalaya Mountain.

For an example of Prosperity, see the Appendix.

XCVI. अत्युक्तिः—The Exaggeration.

Def. **अत्युक्तिरद्भुतातथ्यशौर्यौदार्यादि वर्णनम् ।**

Ex. **त्वयि दातरि राजेन्द्र! याचकाः कल्पशाखिनः ॥**

अद्भुत	marvellous	राजेन्द्र !	O king !
अतथ्य	false	त्वयि दातरि	when thou art a donor
शौर्य	valour	कल्पशाखिनः	Kalpa trees
औदार्यादि	generosity etc.	याचकाः	mendicants
वर्णनम्	description	भवन्ति	become.
अत्युक्तिः	Exaggeration		

Def. A description of marvellous and also false statement of one's valour, generosity, etc., is called the Exaggeration.

Ex. O king! When thou art a donor, *even* the wish-yielding (kalpa) trees of paradise become thy mendicants.

This is a false exaggeration of a king's liberal munificence.

XCVII. निरुक्तिः—Exposition.

DEF. निरुक्तिर्योगतो नाम्नामन्यार्थत्वप्रकल्पनम् ।

Ex. ईदृशैश्चरितैर्जाने सत्यं दोषाकरो भवान् ॥

नाम्नाम्	of words	ईदृशैः	these
योगतः	by derivation	चरितैः	by acts of thine
अन्यार्थत्वप्रकल्पनम्	construing in a sense different from what is intended	भवान्	thy honour
निरुक्तिः	Exposition	दोषाकरः	* maker of night or faulty
(चन्द्र !	O moon !)	सत्यम्	verily
		जाने	I know

Def. Exposition consists in construing words, in a sense different from what is intended, by an artificial derivation of those words.

Ex *O Moon !* By these acts of thine, I know, truly, as much that thou art faulty (lit. the mine of faults).

This is addressed to the moon by a damsel pining under separation.

XCVIII. प्रतिषेधः—Prohibition.

DEF. प्रतिषेधः प्रसिद्धस्य निषेधस्यानुकीर्तनम् ।

Ex. न द्यूतमेतत् कितव ! क्रीड़नं निशितैः शरैः ॥

प्रसिद्धस्य	well-known	एतत् द्यूतम् न	this is not the playing at dice
निषेधस्य	of prevention	निशितैः शरैः	by sharpened arrows
अनुकीर्तनम्	announcement	क्रीड़नम्	playing.
प्रतिषेधः	Prohibition		
कितव !	gambler !		

* दोषाम् night करोति does=moon and दोषाणाम् of faults आकरः mine=a mine of faults.

Def. Prohibition is the announcement of prevention of a well-known act.

Ex. O Gambler Sakuni ! This is not the playing at dice but this is the playing by sharpened arrows (the famous battle of Kurukshetra).

This is addressed by a true warrior to Sakuni, the uncle of Duryodhana, who at the celebrated gambling match threw the dice, won the game and obliged the good Pāndavas to go into exile and thus became the cause of that dreadful war. The statement that this is not the place of gambling but of war—an expression of a true fact—conveys the intended meaning of the speaker that Sakuni could do well at the gambling and not at this battlefield.

XCIX. विधिः—Fitness.

DEF. सिद्धस्यैव विधानं यत्तदाहुर्विध्यलंकृतिम् ।

EX. पंचमोद्दंचने काले कोकिलः कोकिलो भवेत् ॥

यत्	which	पञ्चम + उद्‌ञ्चने काले	*in the spring season
सिद्धस्य एव	of that thing previously effected	कोकिलः	kokila bird or the Indian cuckoo
विधानम्	declaration	कोकिलः	kokila, *i.e.*, charming
तत्	that	भवेत्	shall become.
विधि + अलंकृतिम्	the figure Fitness		
आहुः	the learned call		

Def. A declaration of a thing previously effected, the learned call as the figure Fitness.

* In the season in which *panchama note* becomes manifest.

Ex. Only in the spring season, the kokila bird shall become a kokila, *i.e.*, charming.

Here, the re-declaration of kokila bird, a thing already effected, is to show its extreme charmingness in the spring season—a season for singing in the *panchama* tone.

C. हेतुः—The Cause.

DEF. हेतोर्हेतुमता सार्धं वर्णनं हेतुरुच्यते ।

Ex. असावुदेति शीतांशुर्मानच्छेदाय सुभ्रुवाम् ॥

हेतोः	of a cause	असौ शीतांशुः	that moon
हेतुमता सार्धम्	along with its effect	सुभ्रुवाम्	of women of beautiful eye-brows
वर्णनम्	description	मानच्छेदाय	for quelling the pride
हेतुः	The Cause	उदेति	rises.
उच्यते	is termed		

Def. The description of a cause along with *its intended* effect is termed the Cause.

Ex. That moon rises for quelling the pride of women of beautiful eye-brows.

Second sort of हेतुः.

DEF. हेतुहेतुमतोरैक्यं हेतुं केचित् प्रचक्षते ।

Ex. लक्ष्मीविलासा विदुषां कटाक्षा वेंकटप्रभोः ॥

हेतुहेतुमतोः	of cause and effect	केचित्	certain rhetoricians
ऐक्यम्	identity	हेतुम्	as the figure Reason

प्रचक्षते	call	कटाक्षाः	glances
वेङ्कटप्रभोः	of the Lord of the mount Venkaṭa*	विदुषाम्	of learned poets
		लक्ष्मीविलासाः	graces of the Goddess of Fortune.

Def. The identity of a cause with its effect is reckoned by some as the figure the Cause.

Ex. The glances of the God Vishṇu* (lit. the Lord of the Mount Venkaṭa) are the graces of the Goddess of Furtune to the learned.

Here, the glance, the cause, is mentioned as identical with its effect, the graces of the Goddess of Fortune. This representation rests on the complete identification and indicates the speedy simultaneous effect.

इत्थं शतमलंकारा लक्षयित्वा निदर्शिताः ।
प्राचामाधुनिकानां च मतान्यालोच्य सर्वशः ॥

These one hundred figures of speech have been thus defined and exemplified (by the author) after having studied all the dogmas of the rhetoricians, ancient as well as modern.

——:o:——

* Or the King Venkaṭa, the patron of our author Appaya Dīkshita.

APPENDIX.

S. D. denotes Sāhityadarpaṇa of Visvanātha Kavirāja, and its English Translation.
K. P. „ Kāvyaprakāsa of Mammaṭa.
R. G. „ Rasagaṅgādhara of Paṇḍita Jagannātha.
D. K. „ Daṇḍī's Kāvyādarsa.
P. A. „ Pāṇini's Ashṭādhyāyī by Mr. S. C. Vāsu.

Poetical Conventions.

The student should know first some of the conventions of poets to understand this as well as other works better.

The sky, sin, sorrow, sea, clouds, serpents, infamy, etc., are described as black; fame, laughter, renown, virtue, umbrella, water, flower, cloth, etc., as white; anger, love, sun, learning, etc., as red; valour as red and hot. Lotuses, lilies, etc., can be described as growing in all the rivers, seas and in small tanks. Flamingoes and other birds are said to haunt in all receptacles of water. Water-elephants live in celestial Ganges too. Gems and the fish 'makara' are found in oceans; pearls in the river Tāmraparṇī only. Bhūrja trees grow in the Himālaya alone; Sandal trees grow only in the Malaya Mountain and bear no flowers and fruits. Asoka does not fructify. Lotuses bloom only in the day; lilies only in the night. Mālatī does not bloom in the spring. The Indian cuckoos utter sweet notes only in the spring season. The cries and dances of peacocks and the emigration of the flamingoes to the Mānasa Lake occur only in the rainy season. The chakora

birds are said to drink the moonlight. The chakravāka birds always move in couple; and the couple occupying the opposite banks of a river never see each other during the whole night. The God of love bears a flowery bow with only five flowery shafts and his bow-string is strung with bees. There is moonlight throughout the bright fortnight; and darkness throughout the black fortnight. The description of the setting sun must be followed by that of the rising moon. Separated lovers are affected at the sight of the clouds and feel the moonlight and the Malaya breeze as fire and also suffer very much from love fever. The moon on the crest of God Siva is always described as young. The description of men must be from head to foot and, in case of Gods, from foot to head.

1. उपमा—Simile.

Words expressive of comparison.

इव वद् वा यथा (शब्दाः) समान-निभ-सन्निभाः ।
तुल्य-सङ्काश-नीकाश-प्रकाश-प्रतिरूपकाः ॥
प्रतिपक्ष-प्रतिद्वन्द्वि-प्रत्यनीक-विरोधिनः ।
सदृक्-सदृश-संवादि-सजातीयाऽनुवादिनः ॥
प्रतिबिंब-प्रतिच्छन्द-सरूप-सम-सम्मिताः ।
सलक्षण-सदृक्षाऽऽभ-सपक्षोपमितोपमाः ॥
कल्प-देशीय-देश्या (ऽऽदि) प्रख्य-प्रतिनिधी (अपि) ।
सवर्ण-तुलितौ (शब्दौ ये चान्यूनार्थवादिनः) ॥ D. K.

Of these, वत्, कल्प, देश्य, देशीय are taddhita terminations. The last three express a slight incomplete comparison. See V. 3. 67 P. A.

Other terminations expressive of comparison.

क्यच् (य) *a denominative termination—Parasmaipada.*

उपमानादाचारे (III. 1. 10). The affix क्यच् is optionally employed, in the sense of treatment, after a word ending in a case-affix denoting the object of comparison. Thus, पुत्रमिवाचरति छात्रम्=पुत्रीयति छात्रम्=he treats the pupil as a son. P. A.

क्यङ् (य) *a denominative termination—Ātmanepada.*

कर्तुः क्यङ् सलोपश्च, (III. 1. 11). The affix क्यङ् is optionally employed in the sense of behaving, after a word ending in a case-affix denoting the object of comparison of the agent and there is elision of the final स् of the noun if it ends with a स्. Thus, श्येना इव आचरति काकः=श्येनायते काकः=the crow behaves like a hawk. P. A.

क्विप् (nil) *a krit termination which is usually omitted.*

The affix क्विप् comes optionally in the sense of behaving like some one after all crude nouns (Vārtika of III. I. 11). Thus, गर्दभति or गर्दभायते=he behaves like an ass or he asses. P. A.

कन् *a taddhitā termination.*

लुम्मनुष्ये (V. 3. 98). When a man is denoted, the affix कन् expressing comparison is elided, the word

retaining its number and gender. Thus चञ्चा (चञ्चा इव पुरुषः) a straw-man, *i.e.*, an effigy in straw. P. A.

णिनि (इन्) *a krit termination.*

कर्तर्युपमाने (III. 2. 79). The affix णिनि comes after a verb when it is in composition with a word denoting an object of comparison, expressing the agent, the sense of the affix being 'doing something like that'. Thus, उष्ट्रक्रोशिन् = 'He who makes a noise like a camel'. P. A.

णमुल् *the gerundial affix in* अम्.

उपमाने कर्मणि च (III. 4. 45). The affix णमुल् comes after a root, when an object or an agent, denoting similitude, is in composition with it. Thus, घृतनिधायं निहितं जलम् = 'water was kept as ghee was kept'. P. A.

छ (ईय) *a taddhita termination.*

समासाच्च तद्विषयात् (V. 3. 106) is fully explained in pages 7 to 10 of the text.

After carefully studying the above, the student should try to understand the following 32 varieties of the Figure उपमा according to S. D., K. P. and R. S. Of the ornaments of sense, उपमा forms the essence of all the figures that are founded on similarity and therefore its complete study becomes essential.

Observe. उपमा is first two-fold पूर्णा 'complete' and लुप्ता 'elliptical'. These again are श्रौती *direct* when the comparison is expressed by the employment of such words as यथा, इव, वा or वत् all in the sense of English 'as'; and आर्थी *indirect* when the comparison is

expressed by the use of the words तुल्य, समान, etc., all in the sense of English 'like'. श्रौती conveys the notion of similarity at the very hearing and आर्थी is to be understood only through the meaning of the expression. These two kinds are again three-fold as they occur in a sentence (वाक्यगता), in a compound (समासगता) and in a nominal affix (तद्धितगता). Thus, there are 6 varieties of पूर्णा; and but of लुप्ता, there are 26 varieties.

पूर्णा—6 varieties.

1 श्रौती—तद्धितगता.
2 Do.—समासगता.
3 Do.—वाक्यगता.
4 आर्थी—तद्धितगता.
5 Do.—समासगता.
6 Do.—वाक्यगता.

लुप्ता—26 varieties.

7 वाचकलुप्ता—समासगता.
8 Do.— *कर्म-क्यच्-गता.
9 Do.— †आधार-क्यच्-गता.
10 Do.— क्यङ्-गता.
11 वाचकलुप्ता-‡कर्म-णमुल्-गता.
12 Do. —¶कर्तृ-do.
13 Do. —णिनि-गता.
14 Do. —कन्-गता.
15 Do. —क्विप्-गता.
16 धर्मलुप्ता—श्रौती—वाक्यगता.
17 Do.—आर्थी— do.
18 Do.—श्रौती—समासगता.
19 Do.—आर्थी— do.
20 Do.— do. —|| तद्धितगता.

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* Referring to कर्म = object in the accusative case.

† Referring to a locality.

‡ In the passive sense.

¶ In the active sense.

|| No श्रौती—तद्धितगता.

21 धर्मवाचकलुप्ता—क्विप्-गता.

22 Do. —समासगता.

23 वाचकोपमेयलुप्ता—क्यच्-गता.

24 वाचकोपमानधर्मलुप्ता—समासगता.

25 वाचकोपमानलुप्ता— do.

26 उपमानलुप्ता—छ-प्रत्यय-गता.

27 Do. —वाक्यगता.

28 Do. —समासगता.

29 उपमानधर्मलुप्ता—वाक्यगता.

30 Do. —समासगता.

31 उपमेयलुप्ता—क्यच्-गता.

32 उपमेयधर्मलुप्ता— do.

Examples in their order.

1 to 3 श्रौती

सौरभमम्भोरुहवन्[1] मुखस्य कुम्भाविव[2] स्तनौ पीनौ ।
हृदयं मदयति वदनं तव शरदिन्दुर्यथा[3] बाले ॥

S. D.

O young maiden! the fragrance of thy mouth is as the lotus; thy bosoms are large as jars; thy face exhilerates (my) heart as the autumnal moon.

4 to 6 आर्थी

मधुरः सुधावदधरः[4] पल्लवतुल्योऽतिपेलवः[5] पाणिः ।
चकितमृगलोचनाभ्यां सदृशी[6] चपले च लोचने तस्याः ॥

S. D.

The lower-lip of that lady is sweet like nectar; her hand is exceedingly tender like a young leaf; and her eyes are tremulous like those of a frightened fawn.

7 to 15 वाचकलुप्ताः

दरदलदरविन्दसुन्दरे[7] हा हरिणदृशो नयने न विस्मरामि ॥

R. S.

Alas ! I will not forget the eyes of my fawn-eyed lady beautiful like slightly expanded lotuses.

मलयानिलमनलीयति[8] मणिभवने काननीयति[9] क्षणतः ।
विरहेण विकलहृदया निर्जलमीनायते[10] महिला ॥

R. G.

That lady devoid of heart through pining in separation feels the Malaya breeze as fire itself ; herself, residing in a jewelled mansion, thinks in a moment as if she is in a desert ; and she is troubled like a fish out of water.

Here, in अनलीयति = अनलमिवाचरति, we have अनलम् in the accusative case because the मलयानिलम्, the upameya, is also in the accusative case.* Hence it is कर्म-क्यच्. In काननीयति = कानने इव आचरति, we have कानन in the locative case and it is therfore आधार-क्यच्. In निर्जलमीनायते — निर्जल-मीनवत् आचरति, we have क्यङ्.

निरपायं सुधापायं[11] पयस्तव पिबन्ति ये ।
जह्नुजे ! निर्जरावासं[12] वसन्ति भुवि ते नराः ॥

R. G.

O Jahnu's daughter (Gaṅgā) ! Those people who drink thy harmless water resembling the nectar—they all live in this world like immortal beings.

Here, in सुधापायम् = सुधामिव पीत्वा, we have सुधा in the accusative case ; and hence it is कर्म-णमुल् of root पा 'to drink'. In निर्जरावासम् — निर्जराः इव उषित्वा, we have निर्जराः in the nominative case like its upameya नराः and hence it is कर्तृ-णमुल् of root वस् 'to dwell'.

* The words connected by इव (or its equivalent) must be in the same case. Apte's Guide. 257 Observe.

[13]
कोकिलालापिनी ह्येषा

This maiden speaks like an Indian cuckoo.

[14]
चञ्चापुरुषः सोऽयं योऽत्यन्तं विषयवासनाधीनः ॥

R. G.

He that is wholly addicted to sensual pleasures is a straw-like man.

[15]
गर्दभति श्रुतिपरुषं व्यक्तं निनदन् महात्मनां पुरतः ॥

S. D.

He pratling loudly and harshly before the great behaves like an ass.

16 to 20 धर्मलुप्ताः

[16] [17]
मुखमिन्दुर्यथा, पाणिः पल्लवेन समः प्रिये ।
[18] [19] [20]
वाचः सुधा इवोष्ठस्ते बिंबतुल्यो मनोऽश्मवत् ॥

S. D.

O beloved ! thy face is as the moon ; thy hand is like a sprout ; thy speeches are as nectar ; thy lip (lower) is as the bimba fruit ; and thy heart is like the stone.

21 & 22 धर्मवाचकलुप्तौ

[21] [22]
विधवति मुखाब्जमस्याः

S. D.

The lotus-like-face of this lady acts like the moon.

In विधवति=विधुरिवाचरति, we have the omission of इव and the common attribute 'charmingness' in the क्विप् affix. In मुखाब्जम्=मुखम् अब्जमिव, we have the same in a compound.

23 वाचकोपमेय-लुप्ता and 24 उपमानवाचक-धर्मलुप्ता

[23] [24]
तया तिलोत्तमीयन्त्या मृगशावकचक्षुषा ।
ममायं मानुषो लोको नाकलोक इवाभवत् ॥

R. S.

This mortal world has become a celestial one to me being in company with this lady who has eyes tremulous like those of a young deer and who thinks herself like Tilottamā.

In तिलोत्तमीयन्त्या = तिलोत्तमामिव आत्मानं आचरन्त्या, we have the omission of the upameya आत्मानम् and of the word 'इव' expressive of comparison. In मृगशावकचक्षुषा = मृगशावकस्य चक्षुषी इव चञ्चले चक्षुषी यस्याः तया, we have the omission of the upamāna 'चक्षुषी', of the word 'इव', expressing comparison and of the common attribute चञ्चले.

25 वाचकोपमानलुप्ता

यच्चोराणामस्य च समागमो यच्च तैर्वधोऽस्य कृतः।
उपनतमेतदकस्मादासीत्तत्काकतालीयम्॥ [25 26]

26 to 28 उपमानलुप्ताः

R. S.

The meeting of that man with the robbers and the killing of that man by the robbers—each has occurred accidentally like the maxim of the crow and the palm fruit.

Here in काकतालम्, we have the omission of the upamāna 'समागमः' and the word 'इव' expressing comparison in a compound. In काकतालीयम्, we have the omission of the upamāna 'मरण' in a compound with छ-प्रत्यय which expresses comparison. See pages 7 to 12.

तस्या मुखेन सदृशं रम्यं नास्ते न वा नयनतुल्यम्। [27, 28]

S. D.

A charming likeness to her face or to her eyes does not exist (any where).

29 & 30 उपमानधर्मलुप्ताः

गाह्नितमखिलं विपिनं परितो दृष्टाश्च विटपिनः सर्वे।
सहकार! न प्रपेदे मधुपेन तथापि ते समं जगति॥ [29]

R. S.

All the forest has been explored and all the trees were seen; still O mango tree! thy likeness in the world was not obtained by this bee.

Here, there is the omission of the upamāna and of the common attribute in a sentence. If we remove the words 'तथापि ते समम्, and substitute भवत्समम्,[30] we have the same in a compound.

31 अरातिविक्रमालोकविकस्वरविलोचनः ।
उपमेयलुप्ता कृपाणोदग्रदोर्दण्डः स सहस्रायुधीयति ॥

S. D.

He (a king) whose eyes expanded on seeing (his) enemies' prowess and whose strong arm (lit., stick-like arm) is fearful with the sword behaves as if he is wielding thousand weapons.

Here, in सहस्रायुधीयति = सहस्रायुधमिव आत्मानमाचरति, we have the omission of the upameya आत्मानम् only.

32
उपमेयधर्म-लुप्ता यशसि प्रसरति भवतः क्षीरोदीयन्ति सागराः सर्वे ॥

S. D.

When the fame of thy honor has pervaded, all the oceans act the Milky-sea.

Here, in क्षीरोदीयन्ति = क्षीरोदमिव आत्मानमाचरन्ति, we have the omission of the upameya 'आत्मानम्' and of the common attribute 'शुक्लता = whiteness'.

S. D. mentions two other varieties of उपमा, *viz.*, मालोपमा and रशनोपमा.

मालोपमा—Garland of Similes.

Def. When one object is compared to many, or in other words, when one upameya is compared to many upamānas, it is called मालोपमा.

Ex. वारिजेनेव सरसी शशिनेव निशीथिनी ।
यौवनेनेव वनिता नयेन श्रीर्मनोहरा ॥

S. D.

Fortune attended with morality charms the heart as a lake with the lotus, as night with the moon, as a damsel with bloom of youth.

रशनोपमा—Girdle of Similes.

Def. When the upameya in the first comparison is made the upamāna in the second, and so on, it is called रशनोपमा.

चन्द्रायते शुक्लरुचापि हंसो
हंसायते चारुगतेन कान्ता ।
कान्तायते स्पर्शसुखेन वारि
वारीयते स्वच्छतया विहायः ॥

S. D.

The swan, even by its white lustre, behaves like the moon; this beautiful maiden by her lovely gait acts like the swan; the water by its gratifying touch resembles a beautiful maiden; and the sky by its pellucidness resembles the water.

17. प्रतिवस्तूपमा—Typical Comparison.

Ex. खलास्तु कुशलाः साधुहितप्रत्यूहकर्मणि ।
निपुणाः फणिनः प्राणानपहर्तुं निरागसाम् ॥

R. S.

The wicked people are expert in working obstacles to the well-being of the good. The serpents are clever in taking away the lives of the innocent.

Here, कुशलाः and निपुणाः are similar attributes.

This ornament is also found in a series—**माला-प्रतिवस्तूपमा.**

Ex. वहति विषधरान् पटीरजन्मा
शिरसि मसीपटलं दधाति दीपः ।
विधुरपि भजतेतरां कलङ्कम्
पिशुनजनं खलु बिभ्रति क्षितीन्द्राः ॥
R. S.

The sandal tree bears serpents. The lamp has on its head a mass of soot. The moon too possesses a black spot. The kings foster the tale-beares.

Here, वहति, दधाति, भजते and बिभ्रति are similar attributes.

18. दृष्टान्तः—Exemplification.

Ex. सत्पूरुषः खलु हिताचरणैरमन्द-
मानन्दयत्यखिललोकमनुक्त एव ।
आराधितः कथय केन करैरुदारै-
रिन्दुर्विकासयति कैरविणीकुलानि ॥
R. S.

Certainly, a good man without being urged (by any body) gladdens the whole world, not a little, by his agreeable behaviour. Propitiated by whom, tell me, does the moon cause the assemblages of blue lotuses to blow by his illustrious rays?

27. अप्रस्तुतप्रशंसा—Indirect Description.

The principal feature of this figure is that the description of the अप्रस्तुत, *i.e.*, what is not the subject-matter, must convey a reference to the प्रस्तुत *i.e.*, the subject-matter. S. D., K. P. and R. S., mention five varieties of this figure :—

कार्ये निमित्ते सामान्ये विशेषे प्रस्तुते सति ।
तदन्यस्य वचस्तुल्ये तुल्यस्येति च पञ्चधा ॥

कार्ये प्रस्तुते सति = when an effect is the subject-matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, cause (कारण); निमित्ते प्रस्तुते सति = when a cause is the subject-matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, the effect (कार्य); सामान्ये प्रस्तुते सति = when a general is the subject matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, the particular (विशेष); विशेषे प्रस्तुते सति = when a particular is the subject matter, तदन्यस्य वचः = the description of its contrary, *i.e.*, the general (सामान्य); तुल्ये प्रस्तुते सति = when a similar thing is the subject matter, तुल्यस्य वचः = the description of another similar thing; इति = in this manner, पञ्चधा = five-fold.

When the subject-matters in hand are (1) an effect (2) a cause, (3) a general, (4) a particular, the descriptions of their contraries, *i.e.*, cause, effect, particular, general, respectively and when (5) a similar thing is the subject-matter, the description of another similar thing, (or in other words, when the descriptions of (1) a cause, (2) an effect, (3) particular, (4) a general, and (5) a similar thing convey reference to (1) effect, (2) cause, (3) the general, (4) the particular and (5) another similar thing which are respectively in question, such descriptions) are called the five varieties of this figure.

Examples in their order.

(1) *Effect is understood from the description of a cause.*

आनम्य वल्गुवचनैर्विनिवारितेऽपि
रोषात्प्रयातुमुदिते मयि दूरदेशम् ।
बाला कराङ्गुलिनिदेशवशंवदेन
क्रीडाबिड़ालशिशुनाशु रुरोध मार्गम् ॥

R. S.

When I began to start, through anger, for a distant country though I was obstructed, by sweet words, (by my lady) bending on her knees, that young maiden immediately arrested my way by her sportive kitten acting obedient to her will pointed out by her fingers.

Here, the cause, the lady's act, is described, when the effect, the prevention of her lover's departure is to be understood.

(2) *Cause is understood from the description of an effect.*

इन्दुर्लिप्त इवाञ्जनेन जड़िता दृष्टिर्मृगीणामिव
प्रम्लानारुणिमेव विद्रुमदलं श्यामेव हेमप्रभा ।
कार्कश्यं कलया च कोकिलवधूकण्ठेष्विव प्रस्तुतं
सीतायाः पुरतश्च हन्त शिखिनां वर्हाः सगर्हा इव ॥

S. D.

Alas ! In the presence of Sītā, the moon looked as if besmeared with lamp-black, the eyes of the does appeared to practice stupefaction, the *vidruma* leaf seemed to have attained faded redness, the lustre of the gold became black, harshness seemed to have resided in the throats of the female cuckoos when they uttered sweet notes, and the tails of the peacocks deserved censure.

Here, from the supposed effects of the moon being besmeared with the lamp-black etc., their causes, the extraordinary beauty of the face etc. of Sītā, are understood.

(3) *The particular is understood from the description of a general.*

कृतमपि महोपकारं पय इव पीत्वा निरातङ्कः ।
प्रत्युत हन्तुं यतते काकोदरसोदरः खलो जगति ॥

R. S.

In this world a wicked man, the type of a serpent, swallowing up even the great favour done (to him) like milk fearlessly tries on the contrary to kill (his benefactor).

Here, the description of a wicked man in general conveys a reference to a particular person, before the speaker, the subject matter,

(4) *A general is understood from the description of the particular.*

हारं वक्षसि केनापि दत्तमज्ञेन मर्कटः ।
लेढि जिघ्रति संक्षिप्य करोत्युन्नतमासनम् ॥

R. S.

The monkey, on whose bosom a necklace was placed by some ignorant fellow, licks and smells it (necklace) and compressing the same makes it to serve as a high seat (for himself).

Here, the description of the particular which is not the subject-matter refers to a general statement that ignorant persons should not be placed in possession of charming and valuable things which they do not deserve. Compare the proverb. "To throw pearls before swine".

(5) *A similar thing is understood from the description of another, similar to it*—

जनकः सानुविशेषो जातिः काष्टं भुजङ्गमैः सङ्गः ।
स्वगुणैरेव पटीरज ! यातोऽसि तथापि महिमानम् ॥

Bhāminīvilāsa.

O Sandal tree ! Thy father (native place) is a particular mountain (Malaya); thy creed is wood ; and thy association is with the serpents ; still thou hast attained to the greatness by thy own good qualities.

Here, the description of the sandal tree conveys a reference to a similar object, a good person born of a low caste and living amidst villains.

45. व्याघातः—Frustration.

S. D. defines this figure thus :—'Frustration is when by the same means that one employed in bringing a thing to a particular state, another brings it to

an opposite one'—and quotes the following as an example

दृशा दग्धं मनसिजं जीवयन्ति दृशैव याः ।
विरूपाक्षस्य जयिनीस्ताः स्तुमो वामलोचनाः ॥

We eulogize the fair-eyed women, the conquerors of God Śiva of uneven (lit. deformed) eyes in that they (women) with their eyes restore to life the God of Love who was burnt by the eye (of God Śiva).

53. परिसंख्या—Special Mention.

S. D. defines this figure thus:—

'When with, or without a query, something is affirmed for the denial, expresssed or understood, of something else similar to it, it is Special Mention.'

Ex. किं भूषणं सुदृढ़मत्र यशो न रत्नं
किं कार्यमार्यचरितं सुकृतं न दोषः ।
किं चक्षुरप्रतिहतं धिषणा न नेत्रम्
जानाति कस्त्वदपरः सदसद्विवेकम् ॥

What is an imperishable (lit. very firm) ornament here (in this world)?—fame, not a gem. What ought to be performed?—a good deed practised by the venerable men, and not a crime. Which is called an unimpeded eye?—the intellect, not the eye (itself). Who else than thee (O king!) knows the discrimination between good and evil.

Here, a gem etc., which are to be denied as an ornament etc., are expressed, each preceded by a query.

किमाराध्यं सदा पुण्यं कश्च सेव्यः सदागमः ।
को ध्येयो भगवान् विष्णुः किं काम्यं परमं पदम् ॥

What is ever to be practised?—virtue.* What is to be resorted to—the study of good science. Who is to be meditated upon—the God Vishṇu. Which is to be desired—the abode of Vishṇu or final beatitude.

* 'and not sin' is understood.

Here, sin etc., which are to be denied, are understood, here also preceded by a query.

Without queries:—

भक्तिर्भवे न विभवे व्यसनं शास्त्रे न युवतिकामास्त्रे ।
चिन्ता यशसि न वपुषि प्रायः परिदृश्यते महताम् ॥

Devotion to God Śiva and not to riches, intent attachment to the science and not to young maiden, the weapon of God of Love; anxiety for fame and not for body are generally found in the great.

Here, things to be denied are expressed.

बलमार्त्तभयोपशान्तये विदुषां सम्मतये बहुश्रुतम् ।
वसु तस्य न केवलं विभोर्गुणवत्ताऽपि परप्रयोजनम् ॥

The strength of that lord is for quelling the fear of the distressed. His great learning is for honouring the scholars. Not only his riches but his possession of good qualities too are for the purpose of others.

This figure founded upon a Paronomasia is more striking. *For example see the text.*

58. प्रत्यनीकम्—Rivalry.

Ex. मध्येन तनुमध्या मे मध्यं जितवतीत्ययम् ।
इभकुम्भौ भिनत्त्यस्याः कुचकुम्भनिभौ हरिः ॥

'This slender-waisted maiden vanquished my waist with hers'—so thinking, the lion cleaves the frontal globes (on the forehead) of the elephant which resemble the jar-like bosoms of that lady.

Here, the lion unable to avenge itself directly on the lady, its conqueror in vanquishing its waist by hers, cleaves the frontal globes, of the elephant, which have a connection of resemblance with the circular bosoms of the lady. This kind of description proves the excellence of the waist of the lady.

60. काव्यलिङ्गम्—Poetical Reason.

Def. When a reason is implied in a sentence or in a word or words, it is called Poetical Reason.

Ex. वपुःप्रादुर्भावादनुमितमिदं जन्मनि पुरा
पुरारे ! न प्रायः क्वचिदपि भवन्तं प्रणतवान् ।
नमन्मुक्तः संप्रत्यहमतनुरग्रेऽप्यनतिभाक्
महेश ! क्षन्तव्यं तदिदमपराधद्वयमपि ॥

O God Śiva (lit. Destroyer of 3 cities) ! By this (my) body coming into existance, it must be inferred that I never saluted thee in any of my previous births. And now saluting thee, I am emancipated ; and I therefore, bodiless, cannot salute thee in my future birth. Thus these two faults of mine should be pardoned O Great Lord !

Here, non-salutation becomes the reason for the faults committed and this fact is expressed by two sentences.

अतनुः—' non-assumption of the body ' is the reason for अग्रे अनतिभाक् ' non-salutation in the future birth ' and we have काव्यलिंग in a single word. नमन्मुक्तः ' final emancipation by saluting ' is the reason for अतनुः ' non-assumption of the body ' and this fact having been expressed by two words नमन्मुक्तः, we have the Poetical Reason in more than one word.

N.B.—This figure occuring in a sentence should not be confounded with the figures अर्थान्तरन्यास ' Transition ' (59) nor with अनुमानम् ' Inference' ; * on this, S. D. says as follows :—' In the province of poetry the reason is three-fold, as being Informative, Completive and Justificative (or Confirmative). Of these three sorts, the Infirmative Reason is the subject of the figure Inference,* the Completive of the Poetical Reason and the Justificative of the Transition. Thus the Transition founded upon a causation is evidently distinct from the Poetical Reason.'

* This figure is not treated in this book.

S. D. defines it thus :—'The notion, expressed in a peculiarly striking manner, of a thing established by proof, is termed Inference,' and exemplifies thus :—

यत्र पतत्यबलानां दृष्टिर्निशिताः पतन्ति तत्र शराः ।
तच्चापारोपितशरो धावत्यासां पुरः स्मरो मन्ये ॥

'Wherever falls the sight of women, there fall sharpened arrows ; Hence, I infer, Cupid runs before them with his bow furnished with shafts'.

92. वक्रोक्तिः—Crooked Speech.

काकु 'Emphasis' is an emotional alteration of the sound or an affected change of voice in such a manner as to imply the contrary meaning of the expression employed by the speaker.

Ex. असमालोच्य कोपस्ते नोचितोऽयमितीरिता ।
नैवोचितोऽयमिति तं ताड़यामास मालया ॥

'Lady ! Thy anger is an inconsiderate one and is not just ;' thus told (by her lover), she saying (in a prolated and affected tone) 'NOT just' gave him a blow with her garland.

95. उदात्तम्—The Exalted.

Example of the description of prosperity.

रत्नस्तम्भेषु संक्रान्तैः प्रतिबिम्बशतैर्वृतः ।
ज्ञातो लंकेश्वरः कृच्छ्रादाञ्जनेयेन तत्वतः ॥

Rāvaṇa surrounded by the innumerable images of his own reflected in the jewelled pillars (of his palace) was with great difficulty recognized by Hanūmān (lit. son of अञ्जना).

From this, the super-mundane prosperity of Rāvaṇa, king of Lankā, the object under description, is apprehended.

It is essentially necessary that student should know what is संसृष्टि: 'Conjunction' and what is संकर: 'Commixture' as they are not treated in this book.

Def. A combination of two or more of the ornaments treated in this book which exist independently of each other in one place is called the Conjunction संसृष्टि. On the contrary, a combination of two or more ornaments, in one and the same place, which are subordinate to one another and about which there is dubiousness is called the Commixture सङ्कर.

Example of Conjunction.

देव: पायादपायान्नः स्मेरेन्दीवरलोचनः ।
संसारध्वान्तविध्वंसहंसः कंसनिसूदनः ॥

May that God (Kṛishṇa) of the blooming lotus-like eyes—the Slayer of Kamsa—the Sun in annihilating the darkness of this worldly life protect us from calamity. (हंस = Sun).

In the compound स्मेरे॰, we have an Elliptical Simile No. 1 in the omission of the word implying comparison ; and in the compound संसा॰, we have a Metaphor by the superimposition of the God Sun upon Kṛishṇa. These two ornaments exist in the same place independently of each other.

Example of Commixture.

इदमाभाति गगने भिन्दानं सन्ततं तमः ।
अमन्दनयनानन्दकरं मण्डलमैन्दवम् ॥

This lunar orb dispelling the thick darkness and causing excessive delight to the eyes shines in the sky.

This can be taken as :—

(1) अप्रस्तुतप्रशंसा—Indirect Description, as this description of the resplendent moon shining in the sky—the object not on hand—conveys a reference

to a beautiful dame standing on the top of a sky-kissing mansion, her circular face alone being visible above the parapet wall ;

(2) A Metaphor No. 1 अनुभयाभेदरूपकम् as the moon's orb is superimposed upon a fair face intimated by the pronoun 'इदम्=this' ;

(3) अतिशयोक्ति No. 1 (रूपकातिशयोक्ति=Metaphorical Hyperbole), through the introsusception of the circular face in the orb of the moon ;

(4) पर्यायोक्तम्—Periphrasis, as the advent of the night that excites delight in the minds of the united lovers—the fact to be intimated by the speaker—has been expressed by a turn of speech—the description of the moon ;

(5) समासोक्ति—Modal Metaphor, as the face intimated by 'इदम्—this'—the object not on hand, is understood by the description of the moon—the object on hand, from a sameness of action, *i.e.*, the action of expelling the darkness of the night by their splendours ;

(6) तुल्ययोगिता—Equal Pairing, as the face and the lunar orb which can be taken as objects on hand are associated with a sameness of attributes—shining and expelling the darkness ;

(7) दीपकम्—Illuminator, as the face and the lunar orb the former of which is now taken as the object on hand and the latter as one not on hand are together associated with one and the same attribute—the verb आभाति ; and so on.

As we have here a dubiousness about all these ornaments, this figure is called सङ्कर।

All the Alankāras treated in this book may be classified under the following heads :—

I. *Figures founded on Similarity.*— औपम्यमूलाः ।

1. उपमा ।
2. अनन्वय ।
3. उपमेयोपमा ।
4. प्रतीप ।
5. रूपक ।
6. परिणाम ।
7. उल्लेख ।
8. स्मृतिमान् ।
9. भ्रान्तिमान् ।
10. सन्देह ।
11. अपह्नुति ।
12. उत्प्रेक्षा ।
13. अतिशयोक्ति 1st and 2nd kinds.
14. तुल्ययोगिता ।
15. दीपक ।
16. आवृत्तिदीपक ।

17. प्रतिवस्तूपमा ।
18. दृष्टान्त ।
19. निदर्शना ।
20. व्यतिरेक ।
21. सहोक्ति ।
23. समासोक्ति ।
26. श्लेष ।
27. अप्रस्तुतप्रशंसा ।
28. प्रस्तुतांकुर ।
29. पर्यायोक्त ।
66. ललित ।
75. तद्गुण ।
76. पूर्वरूप ।
78. अनुगुण ।
79. मीलित ।
80. सामान्य ।
81. उन्मीलित ।

82. विशेषक ।

II. *Figures founded on Contrast.*—विरोधमूलाः ।

13. अतिशयोक्ति 3rd and 4th kinds.
33. विरोधाभास ।
38. विषम ।
41. अधिक ।
42. अल्प ।
44. विशेष ।
54. विकल्प ।
77. अतद्गुण ।
94. भाविक ।
97. निरुक्ति ।

III. *Figures adhering to, or violating, the law of causation.*

13. अतिशयोक्ति 5th, 6th and 7th kinds.
34. विभावना ।
35. विशेषोक्ति ।
36. असंभव ।
37. असंगति ।
40. विचित्र ।
43. अन्योन्य ।
45. व्याघात ।
55. समुच्चय ।
63. प्रौढ़ोक्ति ।
100. हेतु ।

IV. *Figures relating to the Logical connection of words in a sentence.*—वाक्यन्यायमूलाः ।

50. यथासंख्य ।
53. परिसंख्या ।
56. कारकदीपक ।
59. काव्यार्थापत्ति ।
74. रत्नावली ।

V. *Figures relating to the Logical connection of senses of two sentences.*—तर्कन्यायमूलाः ।

60. काव्यलिंग ।
61. अर्थान्तरन्यास ।
62. विकस्वर ।

VI. *Figures founded on Universality.*— लोकव्यवहारमूला: ।

22. विनोक्ति ।
39. सम ।
51. पर्याय ।
52. परिवृत्ति ।
57. समाधि ।
58. प्रत्यनीक ।
64. संभावना ।
65. मिथ्याध्यवसिति ।
67. प्रहर्षण ।
68. विषादन ।
69. उल्लास ।
70. अवज्ञा ।
71. अनुज्ञा ।
72. लेश ।
90. लोकोक्ति ।
91. छेकोक्ति ।
93. स्वभावोक्ति ।
95. उदात्त ।
96. अत्युक्ति ।
98. प्रतिषेध ।
99. विधि ।

VII. *Figures founded on Dissimulation.*— अपह्नवमूला: ।

30. व्याजस्तुति ।
31. व्याजनिन्दा ।
32. आक्षेप ।
83. उत्तर ।
84. सूक्ष्म ।
85. पिहित ।
86. व्याजोक्ति ।
87. गूढोक्ति ।
88. विवृतोक्ति ।
89. युक्ति ।
92. वक्रोक्ति ।

VIII. *Figures founded on striking chain-like description.*—शृंखलावैचित्र्यमूला: ।

46. कारणमाला ।
47. एकावली ।
48. मालादीपक ।
49. सार ।

IX. *Figures founded on striking epithets.—*

विशेषणवैचित्र्यमूलाः ।

24. परिकर । | 25. परिकरांकुर ।

X. *Figure relating to convention of Poets.—*

कविसमयमूलः ।

73. मुद्रा ।

Mutual distinctions of some of the more important Figures treated in this book.

DISTINCTION OF—

उपमा
1
प्रतीप
4
and
उत्प्रेक्षा
12

In UPAMA, we have a striking expressed resemblance that has been sanctioned by convention of poets and that will exite poetical delight and give an agreeable surprise. In PRATIPA, we have not got that striking resemblance. The usual form of comparison is inverted and the excellence of *upameya* over *upamāna* is implied. In UTPREKSHA, we have a more stricking suggested resemblance not confined to the convention of poets but solely due to the imaginative skill of the poet.

उपमा 1 and अनन्वय 2	In UPAMA, the comparison is between two distinct objects—*upameya* and *upamāna*. In ANANVAYA, one and the same object is compared, i.e., to itself in the absence of a second thing to be compared to. The resemblance is not a striking one.
उपमा 1 and उपमेयोपमा 3	In UPAMA, we have the comparison in one sentence. In the other, we have the reciprocal comparison between two distinct objects and the reciprocation is possible only in two sentences. The comparision is not a striking one.
उपमा 1 and रूपक 5	In UPAMA, the comparison is *expressed.* In RUPAKA, the comparison is not expressed but is suggested between two distinct objects represented as identical.
उपमा 1 and व्यतिरेक 20	In UPAMA, the comparison is not accompanied with a difference. In VYATIREKA, the difference is also stated, i.e., comparison is stated in one respect and denied in another respect.
उपमा 1 and श्लेष 26	In UPAMA, we have real expressed resemblance resting in the senses of words. In SLESHA, the suggested resemblance rests in mere words without reference to their meanings.

रूपक 5 and अतिशयोक्ति No. 1 (13)	In RUPAKA, two distinct objects—upamāna and upameya—are represented as identical on account of their close resemblance. In ATISAYOKTI No. 1, upameya is comprehended as identical with upamāna through introsusception and is expressed by the word representing the upamāna.
रूपक 5 and अपह्नुति 11	In RUPAKA, upamāna and upameya are identified without their distinct characters being concealed. In APAHNUTI the real character of the *upameya* is concealed, i.e., denied and that of another imaginary upamāna is superimposed upon it.
रूपक 5 and भ्रान्तिमान् 9	In RUPAKA, the identification is not a mistaken one. In BHRANTIMAN, it is mistaken one.
परिणाम 6 and रूपक 5	In PARINAMA, the act of the sentient *upameya* is transferred to the upamāna. In RUPAKA, the upamāna is not connected with any act of the upameya.
उल्लेख 7 and रूपक 5	In ULLEKHA, the upameya is looked upon as identical with several upamānas by one or different perceivers through difference of peculiarities according to their taste. In RUPAKA,

the upameya is simply identified with one or many upamānas on account of their close resemblance only and not under any differential peculiarity.

स्मृतिमान् 8 भ्रान्तिमान् 9 and संदेह 10

In SMRITIMAN, the sight of the upamāna brings to the mind of the beholder the recollection of the upameya. In BHRANTIMAN, we mistake upameya for upamāna. In SANDEHA, we doubt the certainty of an object—whether it is upamāna or upameya.

अपह्नुति 11 व्याजोक्ति 86 and आक्षेप 32

In APAHNUTI, the upameya is denied, *i.e.*, is concealed and some other, *i.e.*, upamāna is imposed upon it. In VYAJOKTI, we have the artful concealment of an object, though discovered, which is not mentioned by the person who conceals the same. In AKSHEPA, we have only a semblance of denial, *i.e.*, a pretended denial of *what has been said* by the speaker himself.

उत्प्रेक्षा 12 and अतिशयोक्ति No. 1 (13)

In UTPREKSHA, the introsusception is not complete, *i.e.*, the upameya is fancied under the character of upamāna. In ATISAYOKTI, the introsusception is complete, as the upameya which is comprehended as upamāna is

not mentioned and is expressed by the word expressing the upamāna.

उत्प्रेक्षा 12 and भ्रान्तिमान् 9

In UTPREKSHA, the poet who entertains the fancy is fully aware of the distinct nature of the upameya to which he attributes the imaginary character—upamāna. In BHRANTIMAN, the person who mistakes the upameya for upamāna is not conscious of the upameya—the subject mistaken, on account of its close resemblance with the upamāna.

उत्प्रेक्षा 12 and संदेह 10

In UTPREKSHA, the fancied upamāna is apprehended more prominently than the upameya. In SANDEHA, both upamāna and upameya are apprehended as equally prominent on account of their close resemblance which creates a doubt in the mind of the perceiver who is therefore unable to decide whether the object before him is really upameya or upamāna itself.

तुल्ययोगिता 14 and दीपक 15

In TULYAYOGITA, we have the sameness of attribute of objects on hand, or of objects not on hand. In DIPAKA, the objects on hand and those not on hand are together associated with one and the same attribute mentioned only once. (See pages 46 and 47.)

प्रतिवस्तूपमा 17, दृष्टान्त 18, निदर्शना 19 and अर्थान्तरन्यास 61

In PRATIVASTUPAMA, we have a parallel representation of the same common attribute *expressed by different words*. In DRISHTANTA, we have a reflective, representation of *similar attributes*. (See page 50.) In PRATIVASTUPAMA, the two sentences* employed terminate in conveying the same sense. In DRISHTANTA, the sentences * have a similar sense reflectively expressed. In NIDARSANA, the senses of two sentences† terminate in a comparison. In ARTHANTARANYASA, we have the relation of general and particular between the senses of two sentences employed one of which serves to illustrate the other.

व्यतिरेक 20, मीलित 79, सामान्य 80, उन्मीलित 81 and विशेषक 82

In VYATIREKA, we have an expressed resemblance accompanied by a difference. In MILITA, we have a suggested resemblance; but the difference between upameya and upamāna is not perceivable on account of the one having been eclipsed by the other, *i.e.*, the upameya, inferior in quality, is not at all apprehended by its being eclipsed by the upamāna, superior in quality. In SAMANYA, the two objects, upa-

* Are independent of each other. † Are dependent upon each other.

māna and upameya, could not be distinguished on account of their having like properties and in the absence of any discriminating peculiarity. In MILITA, the inferior object gives up its own quality. In SAMANYA, both the objects do not give up their qualities. In UNMILITA, the difference which was not perceivable as in MILITA, becomes manifest by some act of the perceiver. In VISESHAKA, the discriminating peculiarity which was absent in SAMANYA becomes manifest by the accidental operation of another agency.

समासोक्ति 23 अप्रस्तुतप्रशंसा 27 पर्यायोक्तम् 29 and व्याजस्तुति 30

In SAMASOKTI, the object not on hand, *aprastuta*, is intimated by the description of an object on hand, *prastuta*. In APRASTUTAPRASAMSA, the object on hand is intimated by the description of an object not on hand. In PARYAYOKTAM, what is to be intimated is expressed by a turn of speech —by words which do not express it but by words which suggest it. In VYAJASTUTI, praise is understood by apparent censure and censure is understood by apparent praise.

विभावना 34

In VIBHAVANA, we have an effect in the absence of a cause. In VISE-

विशेषोक्ति 35, विरोध 33, असंगति 37, विषम 38, व्याघात 45, प्रौढोक्ति 63 and हेतु 100

SHOKTI, we have an absence of the effect notwithstanding the existence of a cause, or in other words, we have a cause without an effect. In VIRODHA, we have both the objects represented as apparently contradicting each other. In ASANGATI, we have a cause and the effect represented as occupying two different localities. In VISHAMA, we have a cause opposed to its effect. In VYAGHATA, we have one and the same cause producing different effects—one natural and the other the exact opposite. In PRAUDHOKTI, we have simply an attribution of a cause to an effect as boldly asserted by the poet which cause cannot form the cause of that effect. In HETU 2ND SORT, we have a cause identified with its effect.

पर्याय 51 and विशेष 44

In PARYAYA, we have one object residing in many places, or many objects in one and the same place, *in succession.* In VISESHA 2ND KIND, we have one object *existing* in many places, *i.e.*, residing in many places *simultaneously*.

समाधि 57 and समुच्चय 55

In SAMADHI, the effect of an act through one cause is facilitated by the accidental operation of another cause and this cause is therefore more powerful than the other and hence we have in

samadhi unequal causes. In SAMUCHCHAYA 2ND KIND, all causes are equally powerful in bringing out the same effect with emulation as the Maxim of the Threshing floor and the Pegions*, *i.e.*, just as the pegions alight together upon a threshing floor, each with emulation.

अर्थान्तरन्यास 61 and काव्यलिंग 60

In ARTHANTARANYASA, we have two statements one of which illustrates the other, *i.e.*, one contains a justificative reason for confirming the other and thus we have here a relation of general and particular. In KAVYALINGA, one statement forms an implied completive reason for the other and we have no such relation of the general and the particular.

तद्गुण 75 and मीलित 79

In MILITA, an object of inferior quality is lost in the superior quality of the other. In TADGUNA, the object gives up its own inferior quality and assumes the superior quality of the other.

उत्तर 83 परिसंख्या 53 and

In UTTARA, we infer from a statement made that a question has been previously made. In PARISANKHYA *2nd kind* (see Appendix), we have both question and answer. In

* खले कपोतिकान्यायः ।

काव्यलिंग 60

KAVYALINGA, the reason which is not preceded by a question is an implied one and is to be inferred by the student from the context.

स्वभावोक्ति 93 and भाविक 94

In SVABHAVOKTI, we have an exact delineation of an object with reference to its peculiar action or natural appearance as is perceived by the poet alone. In BHAVIKA, we have a description of an event past or future in such a manner as can bring the subject of description vividly before the mind's eye.

प्रणम्य परमात्मानमांग्लभाषानुवादिनी ।
कृता कुवलयानन्दकारिकाविवृतिर्मया ॥

THE END.

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